

Scratched... landing permit... Michael Lewis... French Minister Resigns... Khartoum Is Shut Down... Jordanian Airliner Is Hit... PAGE 11 FOR MORE CLASSIFIED

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Michel Rocard

**French Minister Resigns To Protest Mitterrand's Proposed Voting Change**  
By Joseph Fitchett  
PARIS — Michel Rocard, France's agriculture minister, resigned Thursday to protest President François Mitterrand's decision to introduce proportional representation in parliamentary elections.

The resignation of Mr. Rocard, who consistently leads all other Socialists in popularity in opinion polls, is a political blow to the Socialist Party. Henri Nallet, 46, a confidant of Mr. Mitterrand and an adviser on agriculture, was named to replace Mr. Rocard.

Mr. Rocard's resignation was called "a stab in the back" by Veronique Neiertz, a spokeswoman for the Socialists. The departure is expected to intensify the political controversy and public uncertainty already surrounding Mr. Mitterrand's decision to change the election process.

Conservative opposition politicians accuse Mr. Mitterrand of engineering the change to prevent them from winning a majority in next year's parliamentary elections and forcing him out of office before his term ends in 1988.

They said the new system of elections by proportional representation would lead to political instability by preventing the emergence of strong governing majorities.

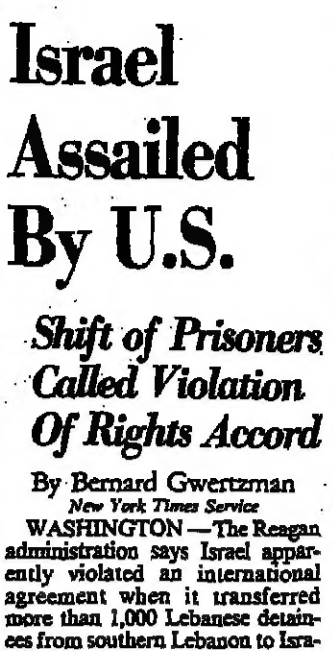
Under the old majority voting system, parliamentarians were selected in a two-stage process in every constituency, a system that meant that a party with small winning majorities nationally gained a big parliamentary edge.

The proposed system would allot seats by quotas in 99 administrative districts throughout France, so that each party's parliamentary representation would reflect its national popularity more closely. The system is believed more likely to produce coalitions rather than strong governing majorities dominated by a single party.

Mr. Rocard had described the change as "defeatist," claiming the Socialists were admitting that they expected to be beaten by conservative opposition parties next year.

By resigning, observers say, Mr. Rocard is positioning himself for a possible campaign to become president. He unsuccessfully challenged Mr. Mitterrand as the Socialist presidential candidate in the 1981 elections.

Mr. Rocard, as a cabinet minister, was an early and unhesitant advocate of rigorous economic policies and industrial modernization at the expense of jobs, a position eventually adopted by the Socialist government.



Henri Nallet

**Israel Assailed By U.S.**  
Shift of Prisoners Called Violation Of Rights Accord  
By Bernard Gwertzman  
New York Times Service  
WASHINGTON — The Reagan administration says Israel apparently violated an international agreement when it transferred more than 1,000 Lebanese detainees from southern Lebanon to Israel.

The State Department said Wednesday that the transfer of the Lebanese from the Ansar detention camp to the territory of the "occupying power" — in this case, Israel — "is prohibited regardless of motive" under the terms of the Fourth Geneva Convention of 1949, dealing with treatment of prisoners and the obligations of occupying powers.

It was the department's first criticism of Israel's actions in southern Lebanon since the Israelis began to withdraw their troops from the area earlier in February.

In Jerusalem, the Israeli Foreign Ministry denied that Israel had violated the convention. A ministry spokesman cited the section of Article 49 that permits the occupying power to evacuate an area "if the security of the population or imperative military reasons so demand."

The same paragraph also says "protected persons" shall not be detained "in an area particularly exposed to the dangers of war."

The spokesman said that there was already considerable fighting among Lebanese factions in the area and that the situation would become more dangerous as the Israelis completed their withdrawal.

Moreover, he said that the transfer was temporary and that detainees would be released as developments in southern Lebanon permit.

He said the guerrillas had been accorded all the privileges due prisoners of war under the Geneva Convention, although he said they did not qualify for that status under the convention.

On Thursday, the Israelis dismantled the Ansar camp and moved the approximately 1,100 prisoners to an Israeli camp. The Israeli military indicated Tuesday that those prisoners it considered to be the most violent had been moved there "temporarily" so as not to impede the Israeli troop withdrawal.

Most of the prisoners were Shiite Muslims. Sunni Muslims and Palestinians were also involved. Most were said to have been arrested for "security violations," according to military sources in Israel.



Israeli soldiers walk past debris in Ansar prison camp after the evacuation of the prisoners.

**Experts Say Japanese Trade Barriers Don't Exceed Those of Other Nations**  
By Nicholas D. Kristof  
New York Times Service  
NEW YORK — Despite the uproar in Washington over Japanese protectionism, most trade experts say Japan has erected fewer trade barriers than many other industrial countries.

Although Japan's tangle of bureaucracy and regulations has served as a trade barrier, experts conclude that on balance the Japanese government is not much less of a free trader than governments in Europe or the United States.

But even without intentional restrictions, they add, the Japanese market remains more elusive than most because of deep cultural differences — the way Japan organizes its society, arranges its economy and views the world.

While some of the regulations and bureaucratic obstacles can and probably will be reduced, the cultural barriers to trade cannot be easily negotiated away in talks with Japan's prime minister, Yasuhiro Nakasone.

"In formal terms, the Japanese market is open," said Stephen D. Cohen, author of a recent book on American-Japanese trade. "In commercial terms, it is impenetrable."

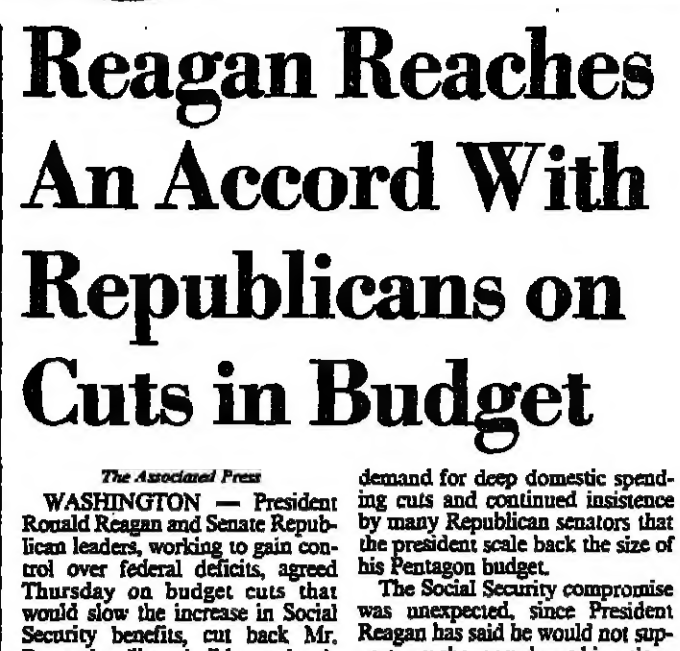
Reishi Teshima, deputy foreign minister for economic affairs, was sent to the United States to explain Japanese policies to U.S. officials. He said he was not sure who he would meet, adding that the Japanese Embassy in Washington was making arrangements for the talks.

"We have mutual problems and there are certain frictions," he said. "The climate is hot. I hope to explain our position and what we have already accomplished."

Japan's complex distribution system, its emphasis on long-term relationships and procedures that depend more on discretion than on law all confound foreign business executives who do not understand Japanese culture. Even the Japanese find their market difficult to break into, and until recently their bankruptcy rate was six times that of the United States.

"The system doesn't simply discriminate against foreigners. It discriminates against newcomers," said Jon K.T. Choy, an economist at the Japan Economic Institute in Washington.

Despite Japan's limited use of formal barriers, however, in Washington the prevailing view is that Japan is a protectionist scourge who abuses the free-trading system of which the United States is a part. It is a view backed by the \$37-billion U.S. trade deficit with Japan last year, which undoubtedly has been aggravated by the U.S. export problems resulting from the dollar's strength.



President Ronald Reagan and Vice President George H.W. Bush.

**Reagan Reaches An Accord With Republicans on Cuts in Budget**  
WASHINGTON — President Ronald Reagan and Senate Republican leaders, working to gain control over federal deficits, agreed Thursday on budget cuts that would slow the increase in Social Security benefits, cut back Mr. Reagan's military buildup and ratify many domestic spending cuts.

The plan also calls for eliminating the federal subsidy for Amtrak, the national rail network, imposing a freeze in Medicare payments to doctors and hospitals and making cuts in dozens of farm, education, health and other federal programs.

The proposal would trim an estimated \$65 billion from President Reagan's defense buildup over the next three years, but still permit Pentagon budget authority to rise by 3 percent a year after inflation through 1988.

The change in Social Security programs, which include retirement and survivor benefits, would hold next fiscal year's cost-of-living increase to two percentage points, half the expected rate of inflation. Any inflationary increase above 4 percent would be covered with an additional increase in the benefit.

In all, the plan would trim \$52 billion from next year's projected deficit of \$230 billion, and \$295 billion over three years. Deficits would decline from \$175 billion in fiscal 1986 to \$99 billion in 1988.

"It's a very tough package," Senator Pete V. Domenici, a New Mexico Republican and Senate Budget Committee chairman, said as the agreement was announced after several days of private negotiations between Senate Republican leaders and White House aides.

The Senate Republican leader, Robert J. Dole of Kansas, said Mr. Reagan would formally endorse the package later in the day. "He's fully aboard. He's going to be an enthusiastic player in this," Mr. Dole said.

Even so, Mr. Dole conceded it would be extremely difficult to win approval for the plan when it comes before the full Senate later this month.

In effect, the budget represented a trade-off between Mr. Reagan's demand for deep domestic spending cuts and continued insistence by many Republican senators that the president scale back the size of his Pentagon budget.

The Social Security compromise was unexpected, since President Reagan has said he would not support any change unless a bipartisan majority of Congress approved it first.

Mr. Dole said that beneficiaries would be helped by the change, since the law would guarantee a 2 percent benefit. Current law makes no such guarantee if inflation falls below a certain level. But when that appeared likely last year, Congress quickly approved a bill making sure the increase would not be skipped.

The Social Security change alone would save nearly \$20 billion over the next three years, with additional savings in other areas.

(Continued on Page 2, Col. 1)

**Reagan Asks For Aid; Calls For Cease-Fire In Nicaragua**  
WASHINGTON — President Ronald Reagan called Thursday for a cease-fire in Nicaragua and promised that if Congress would release \$14 million in aid to rebels battling the leftist Sandinista government, the money would not be used for armaments — at least for 60 days while a peace settlement is sought.

"If the Sandinists accept this peace offer, I will keep my funding restrictions in effect," Mr. Reagan said.

Salvadoran council upholds the recent election. Page 2.

During the 60 days, Mr. Reagan said, the money would be spent for such things as food, clothing and medicine.

The president said that he was making the announcement "after months of consulting with congressional leaders."

Mr. Reagan keyed his announcement to a March 1 proposal in San Jose, Costa Rica, by leaders of the Nicaraguan resistance and other exiled Nicaraguans. They offered a cease-fire in return for an agreement by the Sandinista government to begin talks mediated by Roman Catholic bishops and aimed at holding elections.

"I am calling upon both sides to lay down their arms and accept the offer of church-mediated talks on internationally supervised elections and an end to repression right now in place against the church, the press and individual rights," Mr. Reagan said.

He also said that the United States would continue to seek free elections in Nicaragua, an end to alleged Nicaraguan aggression against its neighbors, removal of Communist bloc and other foreign forces from Nicaragua and reduction of Nicaraguan military.

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**West German Jews Grapple With the Past**  
40th Anniversary of the War's End Sharpens Ambivalence, Pain and Guilt  
By James M. Markham  
New York Times Service  
FRANKFURT — A policeman discreetly keeps an eye on Frankfurters' sole kosher restaurant, which has no sign to advertise its existence. A closed-circuit television monitors the entryway.

On the bulletin board inside, notices from Tel Aviv University invite others about a film series to mark the 40th anniversary of the Nazi surrender. Over lunch, Ignatz Bubis said he and his wife, both survivors of death camps, had gone to see a documentary film about Dachau.

"She didn't sleep for a week," said Mr. Bubis, who was freed by the Red Army in 1945, wandered from Poland to West Berlin, stayed in Germany and did well in the construction business in Frankfurt.

"Maybe it was a mistake," Mr. Bubis said suddenly, musing on the chain of small decisions that left him among the few thousand Jews to settle in Germany after the war. "Most of the camp people went to Israel. You know, sometimes you say somewhere and it's even not... it's a habit."

The musing hinted at the lingering predicament of the roughly 28,000 Jews who today call West Germany home.

For these Jews, the pain, the guilt and the unease of living in what some call "the land of the murderers" are sharpened this year as Germans try to come to grips with a difficult anniversary. Few Jews seem to find the West Germans' efforts uplifting.

Chancellor Helmut Kohl, who often recalls that he was only 15 when Hitler shot himself in his Berlin bunker, seems to exemplify the national mood that envelops West Germany's Jews. On a trip to Israel a year ago, Mr. Kohl offered some of his hosts by suggesting that his "postwar generation" bore the burden of the past more lightly than its elders.

At the invitation of West Germany's Jews, Mr. Kohl will attend a ceremony at the Bergen-Belsen camp on April 21. The Jews seem to have selected the date so that the horror of the death camps will be officially remembered, and engraved on the popular imagination, before the May 8 anniversary of Germany's surrender.

Some Jews say they find that lately, German commentators concerning the May 8 anniversary have

seemed to dwell excessively on the bombed German cities and the refugees driven from their homes by the advancing Red Army.

"If the Germans are sad about the capitulation," said Albert Klein, 74, a journalist and filmmaker in West Berlin, "they have to be sad that Hitler failed. The Germans should think more about why they allowed themselves to be led by this crazy man, and what would have happened if Hitler had won."

"There is too much talk about May 8 as 'the collapse,'" said Mr. Klein. "The real collapse was Jan. 30, 1933, when Hitler came to power."

For Jews who lived to see the day, May 8, 1945, was unequivocal a day of liberation; for many Germans, it is hard to reconcile the ennobling concept of liberation with the searing one of defeat.

"May 8 means the defeat of National Socialism, the defeat of an inhuman regime," said Heinz Galinski, an Auschwitz survivor and patriarch of the West Berlin Jews.

"It was only the perpetrators of inhumanity who capitulated. We only wish the people around us would also see this day, as we do, as one of liberation."

The anniversary has brought into relief the ambivalence that Jews in West Germany feel about the people they live among. Many Jews say that the "packed-suitcase syndrome," the threatening sense that one might have to leave at any moment, has eased, but that at the same time Jewish children never feel quite at home here.

Last year, the number of Israeli applications for West German passports doubled, to 2,000. This steady trickle of Israeli Jews coming to West Germany has helped mask the stigma other Jews once felt about living in Germany. Most of the Israelis say they are drawn by economic prospects.

Michael Friedman, 29, a Paris-born lawyer, grew up in Frankfurt, was president of his German high school and says he never personally experienced anti-Semitism among his German schoolmates.

"Don't forget," he said, "when you are speaking about young people in their early 20s you are talking about the third generation. They say: 'It was my grandfather's generation. Don't bother me about it.'"

As another symptom of a tentative normalization, Mr. Friedman said young Jews were now being inducted into the West German military. He said that if he married and had sons, he would expect them to do the same.

But for every step forward into German society, there seems to be a step back. During the Israeli invasion of Lebanon in 1982, a small group of leftist Jews joined forces with West German leftists and Palestinians and staged protest demonstrations, including one in front of the Israeli Embassy in Bonn.

Micha Brumlick, a professor of education at Heidelberg University, now has doubts about having taken part. "It was correct to protest against this invasion," said Mr. Brumlick, 35, a teacher. "Whether it was right to do it in Germany, I don't know anymore. In Germany, anti-Israel sentiments can turn very quickly into anti-Semitic sentiments."

Like other Jews, Mr. Brumlick says he is troubled by parallels between the anti-Jewish hatred of the 1930s and the sentiments against foreign workers, particularly Turks, in West Germany today.

Mr. Brumlick's parents took refuge in Switzerland during the war. He recalls his mother's reluctance to move back to Germany.

"She said it was like moving into an open grave," he said. "And so my generation grew up with this schizophrenic situation, and lived here with a bad conscience."

Children attend a Jewish kindergarten in West Berlin.







# U.S. Tax Laws Spur Production, Devastating Small Farmers

By Ward Sinclair  
Washington Post Service

WASHINGTON — When Congress decided in 1978 that the buildings in which hogs were raised all over the United States were in fact "unitary hog-raising facilities," the aim was not to burnish the image of the hog business.

The transformation was for tax purposes. "Facilities" are eligible for the investment tax credit; more buildings are not. This eligibility means, in effect, that the federal government pays 10 percent of the cost of building new pig pens.

Pork producers were delighted with the new tax provision. But they did not foresee that it and other forms of tax forgiveness would accelerate the disappearance of small hog-farming operations.

In the last few years, even as national hog production has gone up, 30 percent of the nation's hog producers have gone out of business. Subsidized by the taxpayers, corporations and investor syndicates have rushed into the hog business, raising the prospect of overproduction, price depression and instability for thousands of family farmers who cannot compete with factory operations.

Now, as Congress, the administration and farm groups grapple with the farm credit crisis and prepare to do battle over a new farm bill, there is a grudging, painful recognition that agriculture's problems cannot be solved until lawmakers deal with tax policy.

Other government agricultural programs prop up prices, subsidize farmers and pay them not to grow more food.

But tax policy works in a contradictory way, stimulating production by bringing in investors seeking to shelter outside income from taxes. It also inflates the price of land and encourages equipment investments that the farmer does not need.

The effects show up throughout agriculture.

## Farms in Crisis Policy at a Crossroads

Fourth of four articles

Grapes, pork, milk, wheat, corn, avocados and other fruits are just some of the crops in overproduction due to investments made by nonfarmers for tax benefits. Lower prices benefit consumers but devastate small farmers.

"The Internal Revenue Code has more effect on the status of American agriculture than the federal farm programs. No question about it," said Ed Andersen, a dairyman who heads the National Grange, the oldest U.S. farmer organization. "The major reason for over-investment in agriculture is because of tax shelters."

Hearings last year, and a study released this year by the Joint Economic Committee of Congress, highlighted facets of the tax code that have an adverse impact on small and medium-sized farms.

Senator James Abdnor, a Republican of South Dakota, was unsuccessful last year when he tried to limit the amount of outside income that could be sheltered in agriculture. He says "farming of the tax

code" by investors will cost the Treasury more than \$2.6 billion in revenue between now and 1987.

The president's Council of Economic Advisers reported last year that tax laws encourage the substitution of capital for labor — machinery instead of people — and lead to larger mechanized farms that get bigger tax breaks than the smaller farms.

This creates an incentive for higher-income people to invest in farming," the report said. "In practice, losses from farm operations reduce taxes on other income by more than the total federal tax revenue from farm profits, implying that total farm income for tax purposes is negative."

Gerald F. Vaughn, an agricultural economist at the University of Delaware, said that many small farmers and ranchers themselves benefit from tax shelters, and do not realize how little they gain from them in comparison to more affluent competitors.

Hogs are where wise investors shelter their outside money these days, according to Chuck Hasserbrook, a tax analyst with the Center for Rural Affairs, a family-farm advocacy group in Walhalla, Nebraska.

Besides sheltering hog pens from taxes, Congress later shortened the depreciation period for such facilities to five from 15 years, allowing investors to gain larger tax benefits more quickly.

Mr. Hasserbrook says that, because of such tax benefits, "in the past year, we have seen six major corporations announcing expansions that will add one million more hogs per year to U.S. production."

To the many hog farmers who are operating at a very small profit, this means trouble. An industry rule of thumb says that a 1 percent increase in supply

creates a 2 percent decrease in price, and vice versa. The increase announced by the six big corporate producers translates to a drop of \$1.20 per hundredweight (45.36 kilograms), a drop the corporate producers can absorb but that could send many small farmers over the edge.

Tax policies have had similar effects in other branches of agriculture.

• Cattle raising is regarded by many experts as the most lucrative tax deferral shelter available. An investor can delay and reduce taxation through various accounting and leveraging practices. As in the pork industry, this has drawn corporate investment that has had a large effect on the small rancher's ability to compete and stay solvent.

Profits have been low for a decade, small farmers who raise cattle are quitting and more than half of the country's cattle now are finished for market in about 400-day feedlots.

• Although the federal dairy program guarantees that the government will buy all the milk a farmer cannot sell, federal tax law helps stimulate production by allowing investors to buy cows, write off much of the investment and avoid taxation on other income.

• Hundreds of thousands of acres of fragile rangeland in the West have been plowed under since 1978 and converted to production of wheat, the country's major surplus crop. The double-dip of tax write-offs along with federal crop subsidies has cut Treasury income, increased farm program costs, intensified soil erosion problems and depressed farmers' prices.



Hogs gather on a farm in the United States for feeding.

## World Bank Urges Less Pesticide Use

Washington Post Service

WASHINGTON — The World Bank, concerned about burgeoning use of pesticides in developing countries, has announced new guidelines designed to minimize chemical use in projects to which it contributes financially.

In a news conference with the

Agency for International Development, which has also adopted the guidelines, the bank said Monday that its action was based on evidence that increasing numbers of insects were becoming resistant to agricultural chemicals. It said that indiscriminate use of pesticides did not necessarily lead to profitable agricultural production.

## Genetically Made Drug Helps Stop Heart Attacks

New York Times Service

NEW YORK — A new genetically engineered drug is nearly twice as effective as medication now used in halting heart attacks, according to a major study sponsored by the U.S. government.

The experimental drug, tissue plasminogen activator, dissolves blood clots, which are the major cause of heart attacks. If such blood clots are not dissolved quickly, permanent and often fatal damage to the heart muscle results. The damage is called myocardial infarction.

The study compared the experimental drug with streptokinase, a drug already licensed by the Food and Drug Administration for use in dissolving blood clots in the heart.

The new drug, which actually is a human blood substance that can now be produced in large quantities by gene-splicing methods, was found to be nearly twice as effective as streptokinase.

The disparity was so striking and clear-cut that the test was halted Feb. 5, earlier than planned, said Dr. Eugene R. Passamani, project officer of the study for the National Heart, Lung and Blood Institute.

In 66 percent of patients who were given the new substance, the blocked coronary arteries were reopened, or re-canalized, as it is sci-

entifically known. In the patients who received streptokinase, only 35 percent of the arteries were re-canalized.

The most exciting finding, Dr. Passamani said, was the evidence that there appears to be a drug that can effectively open closed arteries when injected into a vein. The discovery of such a treatment has been an important goal of heart research for many years.

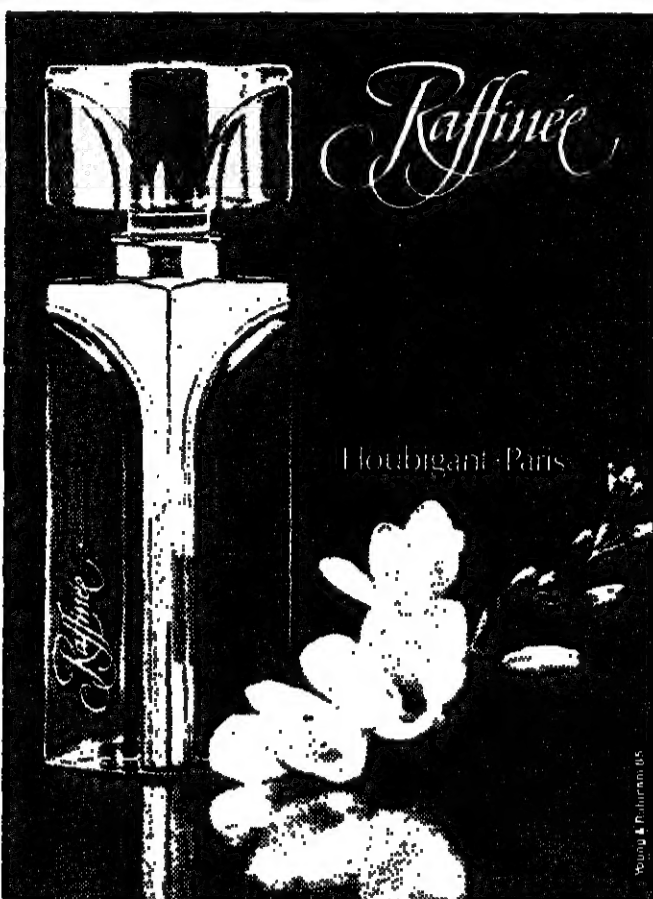
Plasminogen activator is a natural part of the complex system by which blood-clotting is controlled in the human body. The substance was produced for the study by Genentech Inc., a biotechnology company in South San Francisco, California.

A preliminary report of the study was published Wednesday in The New England Journal of Medicine. It was not clear how soon the new drug would become widely available to doctors. Larger-scale tests will presumably be done to prove the drug's value in protecting against heart attacks.

## 6 Guatemalan Agents Killed

The Associated Press

GUATEMALA CITY — Six agents of the National Police were kidnapped and killed Wednesday in the southern part of the capital, police said.



## U.S. Colleges Try to Lighten Students' Purple Prose

By Colin Campbell  
New York Times Service

CAMBRIDGE, Massachusetts — One of the teachers would usually arrive with some beer, but apparently everyone had been too busy that afternoon to buy any.

Added to their weariness as they sat in a creaky, floor-to-ceiling office in Harvard University's Freshman Union, and for a minute they considered adjourning rather than talking about their classes.

Dutifully, the five teachers decided to proceed. And as they traded tales of pedagogy and clear English prose, the teachers, all professional writers rather than academics, grew almost cheerful.

"I had one student," recalled Jeff Bradley, a freelance writer from Tennessee, "who began a paper, 'My mother has been heavily involved with every single member of the California state legislature.'"

The teachers snorted. Ambiguous language, also is enjoying a revival. But Anne Greene, who runs the writing program at Wesleyan University, in Middletown, Connecticut, echoed the thoughts of teachers in many liberal arts colleges when she said, "People don't read enough."

Lowry Pei, a published writer of fiction, has earned a modest living for seven years teaching expository writing at Harvard. He walked into class recently and told his students that they would be talking about "beginnings and endings" rather than "entries and departures."

The earlier name for this segment of the course had been "cancelled due to pomposity," he explained.

His students were interested in creative writing, and he asked them to read his latest essay aloud. It dealt with a story by the Southern

fiction writer, Eudora Welty, and was written in a style that several students called "purple."

Some said they liked the way it flowed between Miss Welty's imagery and the essayist's own. Others felt confused; the essay's first paragraph, for instance, had declared that life "is a cycle, as is the world, and contradictions exist in harmony alongside each other, on a well-worn path."

English majors often suffer from flowery writing. Countless other students never bother to rewrite. But a more troubling problem, said Richard Marius, director of Harvard's Expository Writing Program, is the student who says, "Just tell me what to do and I'll give it to you."

Anxious for high grades and impatient to learn the rules, whatever they are, such students are regularly frustrated and tend to decide that "good writing" is essentially a matter of taste. They also learn, more accurately, that dozens of courses do not require them to write especially well.

Mr. Marius, a historian of the Reformation who has written two novels, said, "I find this very discouraging at times." He thinks of good writing as a kind of wrestling with thought, as a reflection of real intellectual attainment. Other teachers of writing share his view but say a lot of their students never get it.

An advantage of professional writers as teachers can be their enthusiasm. James Slevin, chairman of the English department at Georgetown University in Washington, noted that professors and graduate students in English tended to be literary critics rather than writers or teachers of writing, "and as a result we're not necessarily

better trained to teach writing than anybody else."

Georgetown and many other colleges have turned in recent years to "peer tutors" or undergraduate instructors in composition. At Harvard, such tutors are paid \$5 an hour to help other students tidy up syntax, fathom such perennial professorial comments as "Needs organization" and just listen sympathetically.

Some academics, though impressed with the thrift and convenience of hiring journalists and students to teach writing, do not see such tactics as ideal. Linda Peterson, co-director of the Bass Writing Program at Yale University, in New Haven, Connecticut, said, "I just don't feel this is a personal opinion, that when you're dealing with the brightest kids in the country they should be getting anything less than really good writers as teachers."

But the use of undergraduate writers elsewhere is spreading. More than 50 writing fellows, who earn \$300 a semester helping students revise their papers, are tutoring more than half of the 5,000 undergraduates at Brown University.

Tori Haring-Smith, who developed the Brown's Writing Fellows Program, argued that students make "powerful tutors" because they can still remember what it was like when they couldn't write well.

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## Li Transfer Lebanon

The United States and Lebanon have reached an agreement on an orderly transfer of the Lebanese military forces from Lebanon to the Lebanese army.

The agreement was signed by the Lebanese army and the Lebanese government. It provides for the transfer of the Lebanese military forces from Lebanon to the Lebanese army.

The transfer is expected to be completed by the end of the year. It will involve the movement of the Lebanese military forces from Lebanon to the Lebanese army.

The transfer is a significant step in the process of rebuilding the Lebanese army. It will help to ensure the stability and security of Lebanon.

The transfer is also a reflection of the commitment of the United States and Lebanon to the peace and stability of the Middle East.

The transfer will be carried out in a peaceful and orderly manner. It will involve the cooperation of the Lebanese army and the Lebanese government.

The transfer is a positive development for Lebanon. It will help to ensure the future of the country and the well-being of its people.

The transfer is a testament to the strength of the United States and Lebanon. It shows that they are committed to the peace and stability of the Middle East.

## DEATH NOTICE

FURNACE, George Abbot, 88, suddenly April 2, 1985 at home in Tokyo, Japan. Born in Elizabeth, N.J. Graduated Harvard 1918 and from Harvard Law School 1921. Long term resident of Tokyo. Leaves 2 daughters Anne W. of Cambridge, Mass. and Sarasota, Fla.; Jessie C. of San Francisco, Ca.; one son, George A. Jr. of Chevy Chase, Md. and 3 granddaughters. Funeral arrangements in Japan incomplete.

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## Nigerians Prevent Unloading Of Emergency Food for Chad

By Don A. Schanche  
Los Angeles Times Service

ROME — Ships loaded with emergency food aid for more than 1.5 million hungry people in landlocked Chad have been prevented from unloading at Nigeria's main port, UN World Food Program officials have complained.

"We are running out of time," said Jamie Wickens, the international agency's Chad representative. He asserted Tuesday that between 1.5 million and two million Chadians are facing starvation.

Nigeria has been the main conduit for international food aid to Chad and Niger because its port of Apapa, near Lagos, is geared for quick unloading and land transportation lines from Lagos to those countries are well established.

But since March 6, when a ship chartered by the food program and carrying 7,000 tons of bulk wheat from West Germany was refused permission by Nigerian authorities to unload, none of the emergency aid ships of the World Food Pro-

gram have been allowed to use the port, said Erik L. Moller, the head of the agency's Africa Task Force Secretariat at the program's headquarters in Rome.

Mr. Moller said Nigeria has not given any reason for the refusal other than to suggest that it needed to use Apapa for its own imports.

He said three other chartered ships bearing American, Canadian and Italian famine aid have had to be diverted to lesser West African ports where handling and transport facilities are questionable.

"It is vitally important that we reach Chad with this food before the rainy season makes roads impassable, and there is no way we can meet the need without making use of the Apapa port," Mr. Moller said.

He said that during March, his organization had planned to distribute 10,000 tons of food in Chad but received only 120 tons because of the tie-up at Apapa. Another 100,000 tons must move through the Nigerian port before the rainy

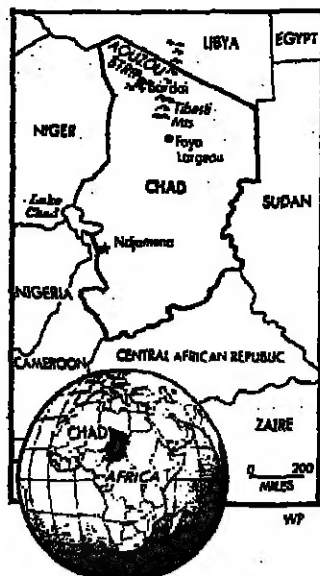
season begins at the end of June, he said.

Mr. Moller and Mr. Wickens said that the ships could go into two other Nigerian ports — Port Harcourt and Calabar — but neither can handle such quantities and transshipment to Chad would be painfully and perhaps fatally delayed.

The cargo ship Daphne is still waiting off Apapa after 27 days, he said, at a daily demurrage charge of \$3,250 which, he said, the agency cannot afford.

Another ship bearing 2,450 tons of bagged rice from Italy waited 17 days and discharged 120 tons before being refused further use of the port, according to Mr. Moller. It was diverted to Douala, Cameroon, from which he said transport to Chad will be difficult.

A third cargo ship with 7,600 tons of Canadian wheat was diverted to Kotonu, Benin, where there are no facilities either to bag the grain or to transport it to Chad, he



said, so the entire shipment will go to Niger instead.

The fourth ship, filled with American sorghum, was due to arrive at Apapa on Thursday but probably will be diverted, he said.

Mr. Moller complained that despite repeated inquiries there has been no response from Nigeria. "We were told it has to be decided by higher authorities," he said. "It must be some sort of bureaucratic misunderstanding."

## U.S. Legislators Condemn South Africa

WASHINGTON — The U.S. Congress has stepped up its attack on South Africa, with the Senate demanding a U.S. investigation into the recent killing of blacks there and House Democrats seeking to impose economic sanctions.

The Senate, controlled by President Ronald Reagan's Republican Party, approved, 89-4, a resolution Wednesday condemning "the violence of apartheid" and demanding that Secretary of State George P. Shultz conduct an independent investigation of police shootings of blacks there last month.

Democrats, who control the House of Representatives, approved a nonbinding resolution in caucus urging the Congress to quickly pass legislation requiring sanctions against South Africa, which is governed by its white minority. The votes coincide with a wave of anti-apartheid protests in the United States.

The Reagan administration has opposed using economic sanctions against South Africa, committing itself to a policy of "constructive engagement" designed to encourage reform through diplomacy.

A spokesman said the House vote, taken during a closed caucus, was overwhelming.

"The imposition of economic restrictions against South Africa offers the most prudent course of United States action toward South Africa," the resolution said.

The Senate resolution, sponsored by Senator Edward M. Kennedy, a Massachusetts Democrat who visited South Africa recently, and Senator Lowell P. Weicker Jr., a Connecticut Republican, did not demand economic sanctions.

The resolution asked that Mr. Shultz report back to Congress by April 30 on his investigation of the killings in eastern Cape province. It referred to the shooting by security forces into a crowd on March 21 near Uitenhage that killed at least 19 blacks.

Those killings brought to 344 the death toll in South Africa during the past year, the resolution said. The statement noted and supported recent statements by Mr. Shultz deploring the violence and saying that South Africa's system of racial separation was "totally repugnant to the people of the United States."

### More Unrest

South African police said Thursday that the police were stoned and homes and schools were set fire in at least a half-dozen black town-

ships in Cape province. The Associated Press reported from Johannesburg.

The police fired buckshot, rubber bullets and tear gas, but no one was reported wounded in the clashes late Wednesday and early Thursday, a police spokesman said.

### Police Blame Radicals

The police said Thursday that radicals intent on anarchy were trying to destroy the fabric of the South Africa's black townships. Reuters reported from Johannesburg.

"Radical elements intent on disruption and anarchy continued attempts to break down the infra-

structure of black townships. Again, those who represent law and order and other moderate leaders were the targets," the police said.

Separately, at a judicial inquiry in Uitenhage into the police shootings of March 21, a police witness, who was not identified, testified that blacks in the crowd began throwing rocks before police fired on them.

The commander at the scene, Lieutenant John William Fouché, had testified earlier in the inquiry that he gave the order to fire after a woman threw a stone. He said there was no hail of rocks before the gunfire, as the government had said.

## Opposition Gains Backers, Rights in Seoul Assembly

Compiled by Our Staff From Dispatches  
SEOUL — The opposition New Korea Democratic Party increased its parliamentary strength Thursday to 102, a day after it won the right to call the National Assembly into session, present session motions and block attempts to revise the Constitution.

### U.K. Protests Swiss Use Of Royal Commercial

BERN — Swiss television is to withdraw a commercial showing look-alikes of Queen Elizabeth, Prince Charles and Princess Diana tucking into a meal at a cheap restaurant following a British Embassy protest.

Switzerland's largest retail chain, Migros, launched the advertising campaign two months ago to promote their low-price restaurants. Accompanying shots of the fake royal trio a voice said: "Migros restaurant — for people like you and me." The British Embassy said Thursday that it had told the Swiss Broadcasting Corporation that the Royal Family may not be used in advertising.

A major realignment took place Wednesday when 21 members of the Democratic Korea Party, formerly the major opposition party, joined the new party, increasing its assembly strength to 92, or one-third of the total seats. That number gave the New Korea Democratic Party parliamentary rights it had not had.

Thursday, ten minority party members joined the opposition group, backed by the dissident leaders Kim Dae Jung and Kim Young Sam.

The ruling Democratic Justice Party of President Chun Doo Hwan still holds 148 seats, a comfortable majority in the 276-member unicameral National Assembly. The Democratic Korea Party, a moderate opposition group, has 35

seats and the Korea National Party 20 seats. The remaining seats are held by minority party members or independents.

The New Korea party unexpectedly won 68 seats in national elections Feb. 12. It was formed by followers of Kim Dae Jung and Kim Young Sam just before the elections.

The party quickly picked up three more seats after independents or splinter party members joined it.

The party's growth continued Thursday with eight more Democratic Korea Party members and two legislators-elect from the Korean National Party joining the New Korea Democratic Party.

Despite the ruling party's majority, the latest realignment of the opposition camp could have some unsettling effects on parliamentary

politics. The leaders of the new party have called for a united opposition to challenge the government in 1988, when Mr. Chun's seven-year term expires. (AP, UPI)

### Accord to Resume Talks

North and South Korea agreed Thursday to resume trade and talks on humanitarian issues such as reuniting families that were postponed by Pyongyang in January, Seoul government officials said, according to Reuters.

North Korea called off the talks after assailing an annual U.S.-South Korean military exercise as a provocation that had spoiled the atmosphere for a dialogue.

The two states agreed to hold the trade talks May 17 at the Panmunjom armistice border village and the humanitarian talks May 15 in Seoul.

## American Yachtsman Freed by Vietnamese

BANGKOK — An American yachtsman was released Thursday by Vietnam, where he spent eight and a half months in solitary confinement on charges of espionage and violating territorial waters.

Bill Mathers, in Bangkok on his way to his home in Singapore, denied that he was spying or that his schooner, the So Fong, was in Viet-

namese waters when it was seized July 22.

Mr. Mathers, 41, had been sailing from Singapore to Hong Kong. He said the 80-foot (about 24-meter) schooner was about 36 miles (57 kilometers) off Vietnam, well within international waters.

Looking fit and composed, he said, "I was treated all right. I had plenty of food."

His crew, four French citizens and an Australian, was released earlier, after fines were paid. His case was hampered by the lack of diplomatic relations between the United States and Vietnam.

A U.S. Embassy spokesman in Bangkok said as far as he knew, Mr. Mathers' parents paid the \$10,000 that the Vietnamese demanded for his release.

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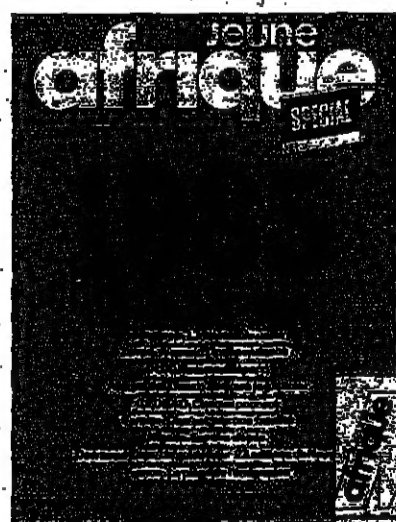
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## TO REACH THE DECISIONS MAKERS IN FRENCH SPEAKING AFRICA THERE ARE NOT MANY SOLUTIONS

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# Herald Tribune

Published With The New York Times and The Washington Post

## The European Idea Lives

When Spain and Portugal join the European Community next January, it will become, at least potentially, an economic power equal to the United States. The 12 countries of the Community, taken together, will be very close to the American level of economic output. Their population will be a third larger. The Community's actual power will depend on the 12 countries' determination to keep pressing toward greater unity. The final agreements on Spanish and Portuguese membership are the latest demonstration of progress there.

The negotiations went on for eight years. Although the European Community is built around a common market, the real motives for founding and then expanding it have never been essentially economic. The idea has always been to use economic growth to strengthen the base for stable and vigorous parliamentary democracy. The question was whether that high purpose would fade after the first burst of postwar idealism. That has not happened.

Perhaps there are commercial advantages for some of the Community's current members in bringing in two more, but there are clear disadvantages to several — France, Italy and Greece — whose farmers will now be subjected to fierce competition from Iberia. That is why the negotiations dragged on so long. The reason for eventual success was the strong interest

in other West European countries in tying Iberia more closely to its democratic neighbors, after the last of the prewar fascist governments collapsed there in the mid-1970s.

There have been other signs of real vitality in the Community over the past decade. It began choosing its European Parliament by direct election in 1979. That year it also established the European Monetary System that ties its currencies — with the exception of the free-floating British pound and the Greek drachma — to each other. This monetary system is sometimes dismissed as a mere technical arrangement, but it is much more than that. To link currencies together requires close coordination of national economic policies. The joint monetary system is the most important advance of the European federal principle since the founding of the common market itself.

The mood of politics in Western Europe continues to be somber, oppressed by extremely high unemployment and comparatively slow economic growth. The interesting thing is that in this atmosphere the Community continues to develop, suggesting that it draws its strength from sources deeper than the passing cycles of prosperity. Jean Monnet, the great Frenchman who was the Community's chief architect, would have been gratified, but not surprised.

—THE WASHINGTON POST

## Toward U.S. Retaliation?

Friction between America and Japan over trade is nothing new. One U.S. administration after another has found grounds for protest in unfair competition in automobiles or rigging of the value of the yen or quotas on American oranges. And year after year diplomats have defused tensions and maintained the special relationship between the two countries. But this year's friction is different; this year the Japan-bashers are on the march.

Initially it was the Reagan administration that took a tough posture on trade, to strengthen America's bargaining position. But now congressional threats of retaliation against Japan have taken on a life of their own, beyond the administration's control. Unless the Japanese are willing to see Congress close some American markets to their products, they will have to take some serious steps to open Japanese markets to American competitors.

The United States has little cause, in truth, to be righteous about Japanese trade policies. Japan does protect or subsidize inefficient producers of rice, beef, cigarettes and communications equipment. But America protects or subsidizes inefficient domestic producers of sugar, textiles, ships, dairy products and military equipment. It can readily be argued that the Japanese economy is as open as the American.

Nor is it sensible to blame Japanese protectionism for America's big deficit in trade with Japan. That arises mainly because federal deficits are absorbing most domestic savings — and because the Japanese and others have rushed to fill the gap by investing in American securities. The resulting demand for the dollar makes American exports less competitive in world markets, including Japan's.

If the Japanese were now to buy more abroad, they would have less to invest. That would weaken the dollar and help American exporters. But the decline in foreign investment would also reduce the capital available in America. Americans who call for an improved trade balance without an equivalent reduction in the budget deficit are thus indirectly calling for higher interest and less credit. So the American case against Japan is muddy.

Yet it is in Japan's interest to open markets to competitive American exports like communications equipment and wood products. For all Japan's prowess as an exporter of manufactured goods, its economy remains riddled with inefficiencies, in cozy monopolies as disparate as cigarettes and stock sales. Letting foreign firms compete fairly would speed the reforms already begun by the Nakasone government.

More important, opening markets could deflect American retaliation. In the past, domestic pressures for protection have been buffeted by the need to keep foreign markets open to American goods. But, thanks to the strong dollar, American exporters are now in so much trouble that they have little left to fear.

Influential legislators like Bob Packwood of Oregon, chairman of the Senate Finance Committee, call bluntly for retaliation. Japanese say Americans do not understand that change in Japan must be built on consensus. What they may not understand is that Japan-bashing is turning into a consensus in America.

Friends of Japan, and of free trade, can only hope for the changes promptly needed to still the marchers' drums and protect the prosperity that trade has brought to both countries.

—THE NEW YORK TIMES

## Other Opinion

### A Trade War May Be Coming

The possibility of a trade war between the United States and Japan no longer seems as remote as it did once. For years there have been powerful voices raised in Congress supporting protectionist measures aimed primarily at Japan, but although they may have echoed the sentiments of many voters and industrial lobbyists they have been representative of protest rather than policy. Protectionism has nibbled away at the free trade consensus which has dominated Washington since the end of the Second World War, but successive administrations, including the present one, have regarded the promotion of free trade as an intellectual if not always a practical obligation. Last week's 92-0 vote in the Senate in support of trade retaliation against the Japanese, the expectation that the Senate Finance Committee will approve legislation demanding specific retaliatory action from President Reagan and increasingly tough talking by high-level administration trade officials are indications that, as far as Tokyo is concerned, the consensus has been shattered. American patience with Japan has just about run out.

—The Daily Telegraph (London).

### Costly Experts, Grim Results

At any one time there are about 40,000 foreign experts in Africa. They cost around \$100,000 per year each, when you allow for salaries and travel costs and moving expenses

and home leave and school fees. That's four billion dollars worth of so-called experts per year. I don't know how many work in agriculture, but it's certainly quite a lot.

The net result of their efforts, year after year, has been to institutionalize famine in many parts of sub-Saharan Africa. The agriculture they have introduced, focusing heavily on cash crops for export, instead of food crops for people to eat, works well enough in good years, when the rains come and prices in the world commodity markets are high. But in a slump, as we have now, and in a drought, as we have now, the result is disaster.

—Jon Tinker, director of the environmental and development organization Earthscan, in World Development Forum (Washington).

### For Peace in Southeast Asia

ASEAN foreign ministers — Indonesia's Mochtar Kusumaatmadja in particular — would like to see the United States and the Soviet Union take a more positive diplomatic role in settling Indochinese issues. That way, maybe Washington and Moscow would not tend to view this region as primarily strategic shipping lanes for their respective navies. But it seems that the superpowers are demonstrating a certain lack of political will in defusing tensions in this region. It is worth the effort, however, to continue the plan to bring Washington and Moscow into a real zone of peace, neutrality and security in Southeast Asia.

—The Jakarta Post.

## FROM OUR APRIL 5 PAGES, 75 AND 50 YEARS AGO

**1910: Italian King Meets Roosevelt**  
ROME — Mr. Theodore Roosevelt was received by King Victor Emmanuel at the Quirinal (on April 4). The King questioned Mr. Roosevelt closely about his expedition and particularly on the various species of game he had been able to bag. His majesty was especially interested in the visit paid by Mr. Roosevelt to Mogadishio, the capital of Italian Somaliland, and the colonization project now under way there. The question of Italian emigration to America and the probable attitude of the United States on certain international questions was also brought up. The entire interview was carried on in a most cordial spirit, the King and the one-time president conversing as freely as if they were old friends.

**1935: Japan Stands Off From Europe**  
TOKYO — Japan's field of political activity is Asia and not Europe, the spokesman of the Foreign Office declared in a statement on the possible repercussions of the European situation on the Far East. He scoffed at suggestions that Japan was contemplating an alliance with Germany. "Before 1914," the Japanese spokesman said, "peace was based on the balance between the Triple Entente and the Triple Alliance. Japan had an alliance with Great Britain and agreements with France and Russia. Now, however, Japan has no alliances; only a vague agreement with France. The European countries are too busy to intervene in Asia, which is merely a question of prosperity for Europe, but a vital question for Japan."



## Africa: Borlaug Urges Action to Improve Crops

By Richard Critchfield

BERKELEY, California — What can be done to end the famine in Africa? The U.S. Agency for International Development has a plan to attack rural poverty, with an emphasis on social sciences.

One member of the old agricultural school, however, has a timely plan to grow more food in Africa. Norman Borlaug, the 71-year-old Iowa plant breeder who won the Nobel Peace Prize in 1970 for producing dwarf wheat, which increased food supplies in India and China, says the first step should begin during the next planting season. Dr. Borlaug suggests integrating available knowledge on corn and sorghum at international research centers in Mexico, India and at Texas A.M. University.

"The nuts and bolts are lying around but nobody puts them together," he said recently. "They've got quite a lot of unasssembled data for Africa on varieties or hybrids that have been tested in many places, on the use of fertilizer, methods of planting, control of insects, weeds, diseases and use of modern, starting this next planting season, we ought to pick one or two African countries where we have plenty of data, put all that data together, come up with a production package and start putting tests on several dozen farms."

Within two years, he says, the improved production, adjusted according to test results, could be transferred to thousands of farms.

The most difficult battle against famine has more to do with psychology and politics than with agronomy, Dr. Borlaug says. Once political leaders and economic planners see that

crop yields can be greatly increased, they need to be encouraged to follow up in three ways: get fertilizer to villages six weeks before planting time, provide credit to farmers who will pay off debts after the harvest and ensure a fair price for crops.

"When you've got the people all stirred up, assuming the technology has created a big jump in yield, then whoever's running the program has got to tell the political leader, 'Here's your chance for a breakthrough.'"

Dr. Borlaug has been improving crop yields for 40 years. He would do in Africa what worked in Asia. "You've got to make things happen. They don't happen by themselves."

Mr. Critchfield is a frequent commentator on rural development matters. He contributed this to The New York Times.

## Africa: Dumont Wants Small Projects

By Stanley Meisler

PARIS — In the 1960s, the early days of independence in Africa, many people concerned about Africa's future read and reread a book by a French professor warning that Africa could be heading toward disaster. The current terrifying famine makes the book seem clearly prophetic.

Professor René Dumont, the author, recalls that he once told a peasant schoolboy in the old French Congo, where the women do most of the farming, "If your sister goes to school, you won't have anything to eat but your fountain pen." He was not criticizing equality of opportunity for women but railing against the European school systems in Africa that created elitist Africans who turned their backs on agriculture.

The teachings of Mr. Dumont in that 1962 book — "L'Afrique noire est mal partie" ("False Start in Africa") — have been praised and quoted throughout the continent. Several African leaders have asked Mr. Dumont to look more deeply into their countries and come up with specific recommendations. But his ideas have almost never been put into practice.

In 1983, Mr. Dumont said, "when I delivered a report on Senegal to President Abdou Diouf, he told me, 'Monsieur le professeur, you are right. We must re-establish a better balance between the city and the countryside. But I cannot do it, because I do not have the organized political power in the rural areas to counter the organized political power of the urban areas.'"

Mr. Dumont, who was 81 on March 13, has written more than 20 books about development in the Third World; he still spends time traveling through the African bush in search of problems and solutions. "L'Afrique éternelle" ("Stranglehold on Africa") was published in 1980. A major new work is due in September.

He shakes his head in disbelief at the stupidities of bureaucrats, both European and African, packing his arguments with outrageous examples of foolish projects. The incessant growth of what he sees as irrelevant formal education left him astounded.

"In Dakar," he said, "we now have 820 Senegalese who have master's degrees but no jobs... At the beginning you needed a primary diploma for the right to sell bread... In the '50s you needed a junior high school education. Now you need a high school diploma. Perhaps some day you will need a master's degree."

Mr. Dumont believes that the present agricultural disaster comes from the failure of archaic farming methods trying to cope with the population explosion. But even more important, he believes, is the fact that little has been done to solve this problem because African political leaders have continually exploited the rural areas for the benefit of the towns.

The problem is compounded by the incredible pace of urbanization in Africa, drawing people from productive farm work into unproductive cities. "In Mauritania," Mr. Dumont said, "400,000 people — one-quarter

of the population — now live in the capital of Nouakchott, a city of no agriculture, of no animal raising, of no industry. It is an artificially created capital, a city of service, of bureaucrats and businessmen. It has factories that are closed and do not function. There is a possibility that there will not be enough water for the city in 20 years."

What is needed in the countryside is literacy in the African languages, instruction in improved farming techniques, a variety of food production and organization of farming into pressure groups. The peasants are not a political force. The cities do not want them to become one.

"The cities of Europe exploited rural areas in the past, but they invested the fruits of their exploitation in factories and productive investment. Down there they rob the peasants and put the money in large cars and unproductive prestige projects."

In the 1960s Presidents Julius Nyerere of Tanzania and Kenneth Kaunda of Zambia adopted Mr. Dumont's views as their own. But he insists that neither country ever followed his recommendations.

For more than 25 years Mr. Dumont has preached that specialists must seek simple solutions for the traditional backwardness of African farmers. He sees education and small loans as more important than elaborate machinery and big projects.

Since the agricultural revolution of the 18th century, Europe has not left large portions of its farmland fallow. Yet African farmers still do so, unable to afford the fertilizer that might allow them to use the land continuously. Africans still let their cattle, sheep and goats roam freely. Mr. Dumont says farmers must be taught to build corridors for their animals and to assign guardians to lead them through the corridors. "Africa," he said, "does not even have sheep dogs."

"Two magnificent dams are going up on the Senegal River at a cost of \$800 million," he said. "If I had the \$800 million, I would spend \$2,000 in each of 400,000 villages of the Sahel for little projects like the corridors for the animals. In that way we would get immediate results. I am not against large dams, but we need 10 years of the little projects first."

Los Angeles Times.

But in both cases the reserves are fossil — if not replenished by rain, they will dry up eventually. Also, the great plain called the Sahel is not fertile. The soils cannot support intensive agriculture or high population density. Rain could exacerbate the problem by encouraging more agriculture, thus more people.

Early warning systems cannot stop the sun from burning the soil's organic matter and baking a latent cake that is unfarmable even in imagination. Nor can they stop the wind from blowing the little topsoil into the Atlantic. Nor the nomads from gathering permanently around the Nouakchott port to await relief shipments.

The hoe and seeds and pumps may keep a generation functioning, and should not be disparaged. But the extent of the disaster demands much more audacious long-term thinking. The eventual solutions, if there are any, will be designed by people and

governments, but perhaps the climate has to be considered as a given. This might lead to solutions as radical as moving everyone out, abolishing bees and seeds, closing the well-industrialized entire subcontinent and admitting that food would best be grown elsewhere. Any such idea will have enormous political reverberations, but the world has to stop looking at the drought as a bad season and acting like a local extenuation against warring farmers. In any event, relief is going to be a growth industry for many years, perhaps even after a good rain or two.

DAN DEVINE, Dakar.

In response to "Agriculture, Oil's Poor Cousin, Gets Rehabilitation" (Special Reports on Nigeria, March 12):

It is good that the Nigerian authorities have at last realized that rehabilitating agriculture is essential to rehabilitating the economy. Agriculture is the only permanent asset that can be passed on to posterity. It is a "poor cousin" not only to oil but to all industries, since it cannot compete in prestige and other benefits. Its importance is rarely realized until the economy has been seriously, perhaps permanently, damaged.

V. SAGAR, New Delhi.

## LETTERS TO THE EDITOR

### Agriculture in Africa

Regarding the opinion column "Attending to Famine's Early Signs" (March 4) by Brian W. Walker:

The proposition that "people and governments cause famine — not the climate" is an inadequate insight on the African disaster. It could also create more false humanitarian hopes that early-warning systems, seeds, hoes and pumps will end the tragedy.

The fact is that climate does indeed cause famine. People have helped nature make a mess, but the Sahel prelude at the moment is no water, no food. The climate may have burned and blown the entire area beyond productive capability.

We of the Western world see problems with the confidence that there is a solution. The Sahelians have been much more realistic in coping with their fragile ecosystem through history. When things got bad, they just moved out and waited a millennium or so for nature to rekindle her own raw seed. They can't do that any more. There are many more Sahelians, and the political entities to their south have their own problems.

When the fertile Great Plains needed water, America tapped the Ogallala reservoir and pumped out a miracle. This might be done, for example, with the Lake Chad aquifer.

Letters intended for publication should be addressed "Letters to the Editor" and must contain the writer's signature, name and full address. Letters should be brief and are subject to editing. We cannot be responsible for the return of unsolicited manuscripts.

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April 5, 1985

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## The Truth About Mata Hari

PARIS — Sam Waagenaar, a Dutchman who lives in Rome, has been trying to uncover the truth about Mata Hari since 1931. During that time he has also had other activities — as a journalist, as an aspiring opera singer ("I was a tenor with a baritone complex"). Still, 50 years spent mulling the case of a woman who was shot as a spy by the French in 1917 would seem to amount to an obsession. Not so, says Waagenaar, a hale 77.

"What the hell, I'm not in love with her. She is one of the most extremely interesting

## MARY BLUME

persons of this century. If you can find anyone who hasn't heard of her, I'll buy you two drinks instead of one."

Waagenaar's 1964 book, "Mata Hari," was published in 11 countries. "Entirely persuasive," said The New Yorker, while in England The Times Literary Supplement said Waagenaar "has done more than anyone else to tell the truth about her."

In that book Waagenaar argued Mata Hari's innocence. Now he has a new book just out in France, "Mata Hari, ou la danse macabre," (published by Fayard) which is just as persuasive as the first one but reaches a different conclusion. Waagenaar finds her innocent in the sense that the Conseil de Guerre that tried her had only flimsy circumstantial evidence and never proved its case, but guilty in that she had agreed to spy for the Germans as well as the French.

"But that doesn't make her a spy any more than my saying I can make a table makes me a carpenter." She took German money, yes, but it was her lifelong habit to take money. She gave no information in exchange.

"She thought she could spy the way she could dance, and by God she was a jolly dancer," Waagenaar says.

The second book is based on letters, new information from Scotland Yard that documents Mata Hari's relations with the English, and on secret French documents that were not to be made public until the year 1971. Since the public was excluded from the trial and the transcript and even the names of the jurors have never been released, it would seem a coup for Waagenaar to be given access to these papers.

"I wasn't given. No more questions," he says. "It took me a hell of a long time before I found someone who was kind to me."

MATA Hari was a victim of circumstances and of her own megalomania. She was convicted in part because the French had lost face with British intelligence, in part because a successful spy hunt was needed to raise morale after the French army mutinies of 1917. Mata Hari



Mata Hari.

was a perfect scapegoat — heedless, self-centered, incapable of telling the truth even when her life was at stake, dubious, mysterious, careless with dates and names. Even her habit of keeping the calling card of every man who gave her one (they included Giacomo Puccini as well as an unfortunate number of German officers) made the prosecution's case easy.

"She dug her own grave," Waagenaar says. He first got involved in the Mata Hari story when, to publicize the MGM film with Greta Garbo, he was asked to go to Holland and talk with anyone who knew the dancer (despite her exotic name and appearance, she was pure Dutch). He found many people who had known her, as well as her personal maid, who had burned everything except two large scrapbooks which she gave to Waagenaar.

"When I started my research in 1931, I thought of Mata Hari as Greta Garbo. During the research the human being took shape. Mata Hari became a mythomaniac from having been just a myth."

Waagenaar has a film publicist's sympathy for mythomania, and the best part of his book is probably not the detailed detective work but his description of how she lied her way to the top. When he speaks of Mata Hari, his voice is full of admiring exasperation.

"She was strong-willed, something of a bitch. She was a tough cookie, but as a tough cookie she was an amazingly outgoing tough cookie who could wrap men around her little finger."

"She was stupid, idiotic, intelligently stupid. She actually thought that anything she would start she could bring to a successful end."

She began as Margaretha Geertruida Zelle, born in the town of Leeuwarden in 1876 (she died at 41, having been Mata Hari for only 12 years and 7 months). Her father was a hatmaker subject to *folles de grandeur* and nicknamed the Baron. He went broke, and at 18 the girl answered a marriage advertisement placed by an officer in the colonial army who was older, rheumatic, brutal and, despite the name Rudolph MacLeod, Dutch. He later claimed that his wife had flat feet. The marriage, spent mostly in the Dutch East Indies, went sour and by 1904 Margaretha was in Paris, broke and without a friend.

Within months she was the toast of Paris. She first called herself Lady MacLeod and knew nothing of dancing but in fact performed an exotic striptease. Her "title" and her claim that her art was from the Far East made the spectacle both respectable and titillating.

Her stage name means "sun" in Malay but she easily allowed herself to be identified as Indian, Siamese, Javanese, Chinese and Laotian — anything as long as it was Oriental. In 1934 Janet Flanner wrote of her, "Mata Hari was an unusual woman of mixed north and south blood, half Dutch, half Javanese. Both bloods predominated, giving her the benefit of neither."

She rode daily in the Bois (she had worked briefly in a circus and was a fine horsewoman) and gave carelessly deceitful interviews that even fooled Dutch journalists as well as the critic from The New York Herald, who applauded her chaste manner of revealing Hindu mysteries. Ambition grew and her social position quickly advanced: one of her lovers reported that she was the widow of Lord MacDonald, former governor of India.

The comely portrait that Waagenaar owns and reproduces on his book cover makes her look conventionally pretty, but other pictures in his collection suggest heavy features and earnest eroticism. Her body was said to be very fine and she danced nude when it was worth her while. She danced twice for Natalie Clifford Barney, a connoisseur of female beauty, arriving the first time on a horse in a bluish haze. Either the horse was blue (Flanner) or Mata Hari was because of her scanty dress and the inclement weather (Waagenaar). Much later, Miss Barney said of her guest:

"She had beauty but lacked charm. I didn't think much of her as a woman or a spy."

In the highly competitive plays of *les grandes horizontales*, she never attained top rank. "She lacked finesse," Waagenaar says. "Mata Hari has come down in Parisian tra-



Sam Waagenaar.

dition as a great courtesan," Flanner wrote in 1934. "She was not. By tradition a prewar great courtesan was a vengeful, public, pretty woman of enormous social influence who was customarily kept by a kind of cartel — three millionaires, or two dukes — or by one royalty, and who, if she knew her business (which she usually did), had no private life or love." Mata Hari was vengeful, all right, but not beautiful, "and of so little social influence to be permitted all the private life and love she desired."

As an artist, Mata Hari was such a good self-publicist that she was even compared in talent with Isadora Duncan. She made her way to the stage of La Scala and was really surprised when Diaghilev turned her down. In 1914 she was in Berlin for an engagement that was canceled by the guns of August.

For the next three years she traveled across the Continent looking for jobs and rich lovers, careless and mysterious — two dangerous attributes in wartime. After being arrested and freed by the British, who thought she was a spy named Clara Benedix (who was never found), she went to Spain and, weary of languishing there, decided to cross France to get home to Holland.

"She knew she was under suspicion. Only a megalomaniac would push her luck so far," Waagenaar says.

SHE was arrested and throughout her trial apparently never believed she might be sentenced to death. On October 15, 1917 she died, with unaccustomed quiet elegance, before a firing squad at Vincennes, having refused a blindfold. The London Daily Express obituary said she was Dutch and Javanese and had learned to dance in Buddhist temples, while a German paper stated that she had been a lady-in-waiting to Queen Wilhelmina. Her ex-husband resurfaced to demand half her worldly goods, but they were auctioned to pay the expenses of her trial.

Mata Hari, says Waagenaar, has entered international history as "the most mythical and most elaborately admired spy of all times."

Six films and countless television programs have been based on her researches. "I don't think there's a thing about Mata Hari that I don't know."

Her spying activities in effect canceled each other out. "She accepted money from both sides, but as far as we know she never spied for the Germans. She did give the French certain information, but she gave it to a French officer who then claimed that he, and not she, had got it."

As Natalie Barney once said in summary, "Mata Hari lived dangerously, died courageously, and was shot into fame."

## Martha Graham at 90: The Choreography of Poetry

The following comments were made by Martha Graham, who will be 91 in May, during a recent conversation with the dance critics of The New York Times. The Martha Graham Dance Company is currently performing at the State Theater in New York.

NEW YORK — I never discuss genius in reference to myself. I really don't know what it means. I believe what the composer Edvard Varèse said to me one time when we were talking about genius. He said, "Martha, the difficulty is that everybody is born with genius, but most people only keep it a few minutes." It's the animal quality, it's the sense of wonder, it's the curiosity, the avidity for experience, for life. And you have to eat it all the time; sometimes it's bitter, sometimes it's very sweet.

It seems to me that choreography very often is a word behind which you can hide — in designs, in pattern. The necessity, the probing thing, the constant looking for something is not there. Choreography to me is not design only, it isn't just planning four on one side and six on the other. It's a necessity of action. When you start with an idea, or something hits you, then you have to follow that through to the end, and it's the following through to the end that makes the pattern. That, for me, is choreography.

I think people love to dance, they love to move around, but when I ask "Why do you do that?" it's like — well, it's like what a girl in Chicago once said to Alicia Markova. She was teaching them "Ciselle," and when the Queen of the Wilis touched another dancer, Alicia asked, "Why did you do that?" The dancer said, "Well, it's in the choreography." And Alicia said, "Well, do you know what it means?" And the dancer said, "Well, I was just told to hop her like that on her shoulder."

There are of ten ideal dance bodies — no, not often, but sometimes. But sometimes they're so ideal that they don't do anything. They're so satisfied, like a pretty cat, you know, they stroke themselves and they're satisfied and don't have to — to tear themselves up. The divine fallacy is not there. You see, when wearing a blanket, an Indian woman leaves a flaw in the weaving of that blanket to let the soul out. You have to have that terrific fear, the ancestral footsteps walking behind you.

Dancing is just discovery, discovery, discovery — what it all means, the way the little bone near the ankle relates itself to the floor for a perfect stance, a perfect plié.

Branch Rickey once said, "The thing I like about your dancing" — he didn't know a thing about dancing — "the thing I like about your dancing is every time you put your arm up, the ball seems to come right into your hand." And I thought that was the best definition I'd ever had. So instead of waiting for the ideal body, I wait for the person whose hand goes up and the ball comes.

I love words very much. I've always loved to talk, and I've always loved words — the words that rest in your mouth, what words mean and how you taste them and so on. And for me the spoken word can be used almost as a gesture.

The erotic element is life, but it doesn't have to absorb you, it doesn't have to be a naughty word. It's the love of life in many ways. To me, a building, if it's beautiful, is the love of one man, he's made it out of his love for space, materials, things like that. When people have said, "Your dances are erotic," I've replied that I've always regarded eroticism as a beautiful word. I'm not ashamed to be linked to it. I would be ashamed to be linked to flamboyant sexuality; that's a part of life, but it isn't all of it — except on Channel J.

You know, nowadays, if you're not stark and simple the way I was at the beginning, you're not modern. One time Stark Young was asked to go and see a concert of mine. He said, "Oh, must I go? I'm so afraid she's going to give birth to a cube on the stage." Then he ended up by sending me a reliquary of a saint's robe, which I still have.

I was brought up with money. My father's income started the day he was born, with a trust fund. His father was an immigrant. Through all my childhood, all my education, I had no privation. I went into the Follies because my family's estate was embezzled. I had to work. Thank God, I had to work, and I worked hard. I cast aside every seduction that came my way, because I was trying, I guess, to do what my father said, "You must look for the truth."

Denishawn influenced me very much in the handling of fabrics and props. I was fascinated with fabrics, I thought they were extremely beautiful. I did all my own fitting and costumes, and things of that kind, and sewed them.

With "Primitive Mysteries" I decided on a Saturday night that the costumes were all wrong, and the only performance I had in a year was to be on Sunday night. So I went down to Delancey Street, or down in that area, and I bought dark blue jersey for 19 cents a yard, if you can imagine. We came back, sewed all day, made the costumes and went on that night. And those are the same costumes — not the same dresses — but the same model that is worn today.

I was stripping the body, but I hadn't yet reached the point of the leotards. I know that I use lavish costumes now, and I know that I undress the men very much — I'm perfectly aware of that — but their bodies are so beautiful that I see no reason not to, if one is reticent and understanding. It's not curiosity we're after, it's the revelation of beauty.

I never set out to create a technique. I started out on the floor to find myself, to find what the body could do, and what would give me satisfaction — emotionally, dramatically and bodily. But I did not ever dream of establishing a technique. I still can't believe anything like that happened.

Once when I was crossing the plains of Canada while we were touring I wrote in a notebook, "I know I will have subsidies someday but I pray that it will not be too soon." That's supreme arrogance!

I think comedy is the most difficult thing in the world, I really do. One can always lament, you know — but to laugh in the face of life, that's very hard. And for me the great tragedian should also be a great comedian. I think it was true in the case of the little man with the big feet, Charlie Chaplin. I remember him coming back to my dressing room once, staying for an hour after the performance, and talking and talking, with his wife. He wasn't wisecracking, he was an intensely serious man.

I remember in "Ranch and Judy," I had this flower and I was looking at Erick Hawkins's behind, not knowing whether I'd touch it or not touch it. I did, and then walked right away from it. Well, evidently it was extremely funny, but it was an accident, which I used later.

I love comedy, you see. I love to play, I love funny things. I like to be in the middle of funny things. I'm bored with people who are always beating their breasts. I think you have to do what Dylan Thomas says, you have to "rage against the dark. Go not lightly into that dark night." I think that's what comedy is, you rage against the dark. It takes a little doing, let's put it that way.

I have never written poetry, never. I've read a great deal and I can still say Chaucer in the old Middle English, the first part, the first few lines. That's always meant a great deal to me because of the loveliness, the wonder of the words, and the holes in the imagery for you to fill in.

Dancing is very like poetry. It's like poetic lyricism sometimes, it's like the rawness of dramatic poetry, it's like the terror — or it can be

Continued on page 8



Martha Graham.

## Cafés in Paris: A Writer's View

by Hans Koning

PARIS — The Paris institution that most impressed and that reduced those early American exiles who came in the 1920s was doubtlessly the café. The French café, and specifically the Paris café, was unique, *hors concours*. America had night clubs, bars (very good ones) and even, yes, brothels. America did not and does not have cafés in the real sense of the word. For French and indeed most Continental cafés are, of course, much more than a spot to have a cup of coffee or a beer; they are places to hang out, to read, to look at people, to meet people and to work.

For poor writers and artists they are a haven when there is no heat in the rented room, or an angry girlfriend or unpaid landlord is lying in wait; and serious writers and artists are still, more often than not, poor (because "serious" in this context implies not trying to cater to the fads of the moment).

In a café there is privacy to work for hours for the price of a coffee, a chance to exchange ideas with colleagues, a chance to recharge energies and expel the doubts that attack the lone occupant of an attic. Cafés from as far back as the French Revolution were the Welcome Wagon for the young and for the unknown freshly arriving in town, from Gérard de Nerval to Camus and from Hirsman to Picasso. Cubism and existentialism were talked into shape in Paris cafés and so were a wide variety of political theories. It is easy to imagine one single café somewhere in Paris, or perhaps in Warsaw or in Petersburg (which early on had cafés on the French model), where at one table Lenin is writing "What's to Be Done?" at another

Chekhov is planning "The Seagull," and at a third Tchaikovsky is humming in his mind the opening bars of "The Nutcracker."

The sad news of our 1980s, however, is that cafés in that true and proper sense are on their way out. Amazingly, the Continental café in general and the Paris one in particular survived that mysterious spiral, or perhaps conspiracy is the word, of real estate prices multiplying ever faster. The price of the six square feet of Paris in which a visitor drinks his *demi* has over the past decades gone up 10 to 20 times as fast as the price of the *demi* itself, but somehow the challenge has been met.

A European tradition has held the line: very few establishments have become Americanized in the sense that they force you to order a fancy cocktail if all you want is an espresso, or that after 15 minutes a waiter comes to clean your ashtray again and again till you get the message. It is still possible to linger in a café in Europe. That, indeed, is precisely what you pay for, not for your order, whose price has no direct relation to its net cost.

WHAT is ruining the café as a community institution, a place for serious work and serious discussion, is not real estate inflation. It is the perpetual, all-pervading sound of machine-produced music, and the more or less musical sound of electronic war games. Bernard Shaw wrote after the invention of the radio, "Music after dinner is delightful, music before breakfast is unnatural." He was lucky enough to escape living in an epoch when there is music before, during and after everything.

A newly arrived writer in Paris, clutching his notes, who has an image of himself or herself as a 1980s Simon or Sartre working

on that novel or play or thesis in the quiet, mirrored room of an old-fashioned café, will vainly pound the boulevards and side streets in search of one.

He will not find a place where the musical din does not drown out the finest creative fancy or the sharpest political analysis. If he enters a café where nothing is heard but the pleasant murmur of voices and the hiss of the coffee machine, he'll realize once he has sat down that he simply happened to come in right between two records or tapes. (If by great good fortune he has entered a place where the music machine is out of order, he'll find its role taken over by the even more obnoxious incursion of the beeps and bells of video and pinball games).

This is literally true: it is now well-nigh impossible anywhere on the Continent to find a café not filled with a musical roar. Don't imagine that going East is an escape: I have cringed under loud Muzak or the fascistic thereof in a lonely *auberge* on a Romanian mountain. The last country where one might find the odd example of an old-fashioned café preserved is Switzerland. Switzerland is a country that has made Quiet one of its native products.

So universal is this public din that a suspicion is warranted about the nervous governments of Europe subsidizing the permanent concert as a means to keep young men and women from writing rebellious tracts such as used to emanate from coffee houses, and that they're thus efficiently silencing any future Lenin. But governments are not that perspicacious. It is more likely that the racket stems from the modern fact that in its turn promotes: thoughtlessness, the absence of thought.

Hans Koning is a Dutch-born American writer. His latest novel is "The Devil's War," published by Pantheon in New York.

## A Rich Moment in Mexican Art

by Mark J. Kurlansky

MEXICO CITY — The boom is over. The money is gone, even papers and paints are hard to come by. But the galleries and the museums that grew during the oil years of the 1970s are still here — and the artists of Mexico are busy.

"This is a particularly plural moment," says a leading Mexican art critic, Raquel Tibol. "It is a rich moment."

It was the great muralists after the revolution of 1910, Diego Rivera, José Clemente Orozco and David Siqueiros, who made Mexican painting famous around the world. Their pulsating murals of color and motion exalted the revolution and redefined the image of Mexico.

Like the revolution, this art became institutionalized, and was rejected by the generation of the 1950s, many of whom refused commissions for state murals and turned abroad for inspiration, especially to Spain. The 1960s generation returned to political activism, protesting repression by the ruling Institutional Revolutionary Party.

The oil boom in the 1970s poured more money than ever before into art — bringing new markets, new galleries, a new feeling of freedom. That feeling of freedom remains, as do the many galleries. Only the money and art customers are disappearing. There are no clear movements, no schools. The celebrated groups of the 1960s have broken up. The individual artists have taken off in all directions.

Muralism is coming back. Neo-expressionism, favored in Europe and New York, is strong. Also popular are abstractionism, conceptualism, Pop art, narrativism, surrealism and photorealism — and some artists

mix several of these elements in a single work.

The difference in generations is one source of diversity. Artists in their late 20s are developing a strong presence in the gallery scene, alongside the more political generation who are now in their late 30s. The rebels of the 1970s, who have always been internationalists (19 of the most prominent showed in the Espace Latino-Americain in Paris in February) have grown into a respected establishment at home. Even Rufino Tamayo, the great colorist who led the break from social murals with abstract and figurative invention, is still active at 86.

BUT most of the artists have become individualists. "We embrace anything that interests us," says Francisco Castro Lefterio, 30. Most are uninterested in the enduring theme of the great muralists: "I don't care if it's Mexican. It is an individual expression," says one young sculptress, Lourdes Cue, who works with rocks and other natural objects.

There are exceptions. A typical painting by German Venegas, 26, for example, shows Mexican peasants hat in hand, with a brightly colored crucifix and a fist raised in victory in the foreground. The Aztec imagery in the bright paintings of Javier Arevalo almost look pre-Hispanic. But much of Mexican art today is a more personal view of cultural experience and more independent of local tradition than in the past.

Some of this independence grew with the livelier art scene. Artists in the 1950s worked under the shadow of masters whose international reputation has never been equalled by other Mexican artists. "We had very little information. We were very ignorant," recalls the painter Tomas Parra. "We had Orozco,

Rivera and Siqueiros." They also had only three galleries and few collectors.

Today there are more than 30 active galleries in Mexico City, and six major museums that show contemporary art. Crowds at the museums include peasant families in sandals, reverently moving from canvas to canvas, with small children, mouths open, staring up at large abstracts.

Art is part of life here. "You cannot get away from the fact that they are still doing pots in the markets the way they have for thousands of years," Helen Escobedo, a sculptress and former director of the Mexico City Museum of Modern Art, said. "Mexicans who are aware of their history know that whatever they are doing in their art has an equivalent on the streets."

The economic crisis that began at the end of 1982 has hit artists as hard as everyone else. There are few Mexicans now with money to collect art, which is a severe blow to the young who have not established foreign reputations.

Almost no art supplies are made in Mexico, and imports are restricted. A No. 1 Newton & Windsor drawing pencil can cost the peso equivalent of \$22. Jan Hendrix, a transplanted Dutch artist, is trying to find investment from Holland to start local production of quality paper, which he now has to carry in personally from Europe.

Even well-established artists are selling less. Escobedo blames the economic crisis for the cancellation for lack of financing of five different commissions in Mexico in the past two years. She is looking abroad and is currently working on a large public sculpture in Jerusalem. She has also been "inventing" her own commissions, working with a photographer, Paolo Gori. Her cardboard sculpture

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## TRAVEL

## DOONESBURY



## INTERNATIONAL DATEBOOK

AUSTRIA	FINLAND	FRANCE	GERMANY
VIENNA, Musikverein (tel: 65.81.90). CONCERTS—April 7 and 8: Vienna Symphony, Leopold Hager conductor (Beethoven, Mozart). April 10: New Chamber Ensemble, Ronald Singer conductor, Marek Wozniak violin (Beethoven). April 11: Vienna Symphony, Stanislaw Skrowaczewski conductor, Grant Johnson piano (Ravel, Shostakovich). Ballet—April 8: "The Sleeping Beauty" (Nureyev, Tchaikovsky). Opera—April 6: "Faust" (Gounod). April 7 and 10: "Parsifal" (Wagner). April 9: "La Traviata" (Verdi). Volkstheater (tel: 532.40). Opera—April 7 and 9: "Il Barbiere di Siviglia" (Rossini). OPERETTA—April 6 and 12: "The Land of Smiles" (Lehar).	HELSINKI, Finlandia Hall (tel: 40.24). CONCERTS—April 11: Helsinki Philharmonic Orchestra, Eri Klas conductor, Karl Leister clarinet (Mahler, Mozart). RECEITAL—April 9: Janna Marttila violin (Brahms, Mozart).	PARIS, Berggruen Gallery (tel: 522.60.34). EXHIBITION—To April 30: "Cubist Engravings." Centre Georges Pompidou (tel: 277.12.33). EXHIBITIONS—To April 27: "Architectural Trends." TO MAY 1: "From the Secular to the Sacred."	BERLIN, Deutsche Oper (tel: 341.44.49). RECEITAL—April 9: "Coppelia" (Delibes). April 11: "Las Hermanas" (MacMillan, Martin). Opera—April 8: "Siegfried" (Wagner). April 9: "Die Zauberflöte" (Mozart). April 12: "Fidelio" (Beethoven). CONCERTS—April 6: Berlin Symphony Orchestra, Boris Ilyin conductor (Beethoven, Dvorak). April 7 and 8: Berlin Radio Symphony Orchestra, Mstislav Rostropovich conductor (Beethoven). April 12: Berlin Philharmonic Orchestra, Zoltan Pesco conductor (Bach, Mozart). Schloss Charlottenburg (tel: 3201-1). EXHIBITION—To May 25: "Antoine Watteau." COLOGNE, Oper der Stadt (tel: 21.25.81). Opera—April 7: "Madama Butterfly" (Puccini). April 8: "Lohengrin" (Wagner). April 12: "Carmen" (Bizet). HAMBURG, Staatsoper (tel: 35.15.55). Ballet—April 6, 7, 9: "Giselle" (Bourmiller, Adam). April 12: "Hommage à George Balanchine" (Balanchine, Neumeier). Opera—April 8: "Parsifal" (Wagner). MUNICH, Gärtnereiplatz State Theater (tel: 301.67.67). Ballet—April 10 and 12: "Coppelia" (Delibes). OPERETTA—April 8: "The Beggar Student" (Millock). National Theater (tel: 22.13.16). Ballet—April 6: "Onegin" (Stolte, Tchaikovsky). April 7: "Parsifal" (Wagner). April 8 and 11: "Macbeth" (Verdi). April 10 and 16: "La Bohème" (Puccini).
ENGLAND	ITALY	JAPAN	MONACO
BIRMINGHAM, Birmingham Hippodrome (tel: 62.74.88). The Royal Ballet—April 8-11: "Manon" (MacMillan, Massenet). April 12: "The Firebird" (Fokine, Stravinsky). Concerts—April 12: "A Month in the Country" (Aston, Chopin). LONDON, Barbican Centre (tel: 628.87.95). Barbican Art Gallery—To April 14: "Mahler, Vienna." Barbican Hall—April 6: London Concert Orchestra, Robert Ziegler conductor, Ann Mackay soprano (Bach, Handel). April 7: Academy of Ancient Music, Christopher Hogwood conductor, Emma Kirkby soprano (Handel). April 8: London Symphony Orchestra, Peter Schickel conductor (Bach). April 9: New Symphony Orchestra, Vilem Tausky conductor (J. Strauss). Hayward Gallery (tel: 928.57.08). EXHIBITIONS—To April 21: "Reinhold" (John Walker, Paintings from the Alps and Oceania Series). London Coliseum (tel: 336.01.11). Opera—April 6, 10, 12: "Fidelio" (Beethoven). April 11: "The Bartered Bride" (Smetana). Royal Opera (tel: 240.10.66). Opera—April 6, 9, 12: "Don Carlo" (Verdi). April 8 and 11: "Il Barbiere di Siviglia" (Rossini). Tate Gallery (tel: 821.13.13). EXHIBITIONS—To April 14: "St. Ives 1939-64." To June 2: "The Political Paintings of Mervyn Evans (1910-1973)." Victoria and Albert Museum (tel: 839.63.71). EXHIBITIONS—To April 14: "Michael Angelo Rooker (1743-1801) and John Varley (1778-1842)." To June 9: "The People and Places of Constantinople: Watercolor by Attilio Basso, Count Fregosi (1816-1882)." Wigmore Hall (tel: 935.21.41). EXHIBITIONS—To April 7 and 9: Colin Carr cello (Bach). April 8: Raymond Cohen violin, Anthony Hall piano (Beethoven). April 10: George Malcolm harpsichord (Bach).	BOLOGNA, Teatro Comunale (tel: 22.59.59). CONCERTS—April 11 and 12: Orchestra e Coro del Teatro Comunale, Vladimir Delman conductor (Musorgsky). RECEITAL—April 10: Paul Tortelier solo, Maria de la Pau piano (Bach, Torteier). GENOVA, Teatro Margherita (tel: 58.93.29). Opera—April 9 and 11: "Aida" (Verdi). MILAN, Padiglione d'Arte Contemporanea (tel: 78.46.88). EXHIBITIONS—To April 28: "Alfa and Obia Scarpa: architects and designers." "The Imaginary and the Real: Paolo De Poli, Candido Fiori, Toni Zuccheri." Teatro Regio (tel: 54.80.00). Opera—April 9 and 11: "Tosca" (Rossini). VENICE, Ca' Vendramin Calergi (tel: 70.99.09). EXHIBITION—To May 19: "Figurative Japanese Art: 1873-1964." Palazzo Fortuny (tel: 70.99.09). EXHIBITION—To April 28: "High Fashion: 1950s and 1960s."	TOKYO, Azabu Museum (tel: 582.14.00). EXHIBITION—To April 28: "Masterpieces of Ukiyo-e Painting." Idemitsu Art Gallery (tel: 213.31.11). EXHIBITION—To June 2: "Land of Civilizations, Turkey." Japan Folk Craft Museum (tel: 67.41.00). EXHIBITION—To June 23: "Crafts of North Eastern Districts." National Museum of Modern Art (tel: 214.25.61). EXHIBITION—To May 6: "Shiko Munakata."	MONTE CARLO, Centre de Congrès (tel: 50.76.54). RECEITAL—April 9: Frederica von Stade mezzo-soprano, Laurana Mitchell piano. Lauraana Mitchell piano. Opera House (tel: 50.76.54). London Festival Ballet—April 6 and 8: "The Song of the Nightingale" (Hynd, Elgar). Don Quixote Pas de Deux (Peppina, Michel). "Endless" (Lander, Rikiger). April 7: "La Sylphide" (Schubert, Loewy). Salle Garnier (tel: 50.76.54). CONCERT—April 12: I Musici (Carnegie). Theatre Princesse Grace (tel: 50.76.54). RECEITAL—April 6: Henriette Gartner piano (Debussy, Haydn).
HONG KONG	ISRAEL	NETHERLANDS	PORTUGAL
HONG KONG, City Hall Concert Hall (tel: 790.75.21). CONCERTS—April 10 and 11: Hong Kong Philharmonic Orchestra, Kenneth Scharif conductor, Ota Haranjo cello (Bach, Nelson).	JERUSALEM, Israel Museum (tel: 69.82.11). EXHIBITIONS—To April 15: "Le Nihil" — The Spontaneous Disciplinary, 1980-1984.	ROTTERDAM, De Doelen (tel: 14.29.11). CONCERTS—April 11 and 12: Rotterdam Philharmonic Orchestra, Alexander Knaul conductor, Theo Benais piano, Michel Roche cello (Stravinsky, Wagner).	ESTORIL, Casino (tel: 268.45.21). EXHIBITION—To April 9: "Carmen's National Exhibition." LISBON, Calouste Gulbenkian Foundation (tel: 73.51.31). Ballet—April 10-12: Gulbenkian Ballet ("Five Tangos," "Ghost Tango"). CONCERTS—April 11 and 12: Gulbenkian Orchestra, Michi Inoue conductor, Yasuko Horiguchi violin (Debussy, Yoshimatsu). April 13: Antonio Anjos violin, Jorge Moyano piano (Beethoven, Mozart). St. Carlos National Theater (tel: 36.84.08). Opera—April 8 and 10: "Così fan tutte" (Mozart).
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"Noble Horseman," 1836.

## WEEKEND

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## Bean Soup on the Champs-Elysées

PARIS — Somewhere along the line, they decided it was time to turn the gastronomic tables and offer the French a real taste of America.

So Leon Lianides, owner of Manhattan's Coach House Restaurant, flew into Paris recently with a suitcase full of Maryland jump crab meat, Great Lakes golden caviar

## PATRICIA WELLS

and Minnesota wild rice, which he prepared for diners at Chiberta, the Michelin two-star restaurant just off the Champs-Elysées.

Lianides came at the request of Chiberta's owner, Louis Noel Richard, a Coach House admirer who decided it was high time he introduced his customers to American food and wine.

So for three evenings, black bean soup and les petits pains de mats chauds — better known as hot corn sticks — shared the spotlight with Chiberta's nouvelle-inspired cuisine.

Many of the restaurant's regular diners were informed of the event in advance, but in each case guests were given a choice between the regular Chiberta menu and the five-course Coach House dinner. Each evening about half of the 80 or so diners, most of them French, opted for the American menu — costing about 450 francs (\$45) a person — and served with a selection of Robert Mondavi wines from California.

The response was enthusiastic. "The black bean soup was extraordinary, full of imagination, you'd never find anything quite like this in France," declared Edgar Lutz, head of reception for the Plaza Athénée.

The young French chefs in the kitchen were just as curious and enthusiastic as their clientele. "I just never imagined you could make a soup out of black beans — this gives me all sorts of ideas," said Pascal Contamin, an astonished young French chef who was assigned to cook the golden crab cakes under the watchful eye of Lianides.

Chiberta's head chef, Jean-Michel Bédier, appeared untroubled as the French and American teams worked in tandem, preparing two totally different sorts of cuisine. Trays of corn sticks and pecan pies sat next to the crates of wild pleurote mushrooms and plates of ravioli filled with foie gras and truffles.

The Coach House owner seemed stunned by the whole affair, an event that he and Richard had discussed for some time, but one he never imagined would materialize.

There were, of course, a few snags along the way, but none so serious that Lianides and his American assistant, Christopher Cannon, couldn't cope. They came prepared, with bottles of corn syrup for the pecan pie and cast-iron pans for the sizzling corn sticks. They did not anticipate the Crisco crisis, however.

"In New York, we always make our corn sticks with vegetable shortening, you get a lighter batter. But we never imagined we couldn't find Crisco in France," said Lianides.

The first night they tried substituting palm oil and came up with a greasy, tasteless affair. When they switched to clarified butter, the results improved, and so butter it was.

The event, of course, attracted a number of American expatriates in search of familiar flavors. Elena Prentice, an American painter who moved to Paris from Boston 17 years ago, said she found the meal pleasingly evocative of her childhood.

"But I know how hard it is for the French, to react to this food," she said. "After all, so much of what we love about food comes from memories of certain tastes and textures, mingled with experiences of the past." She found the elegant Chiberta presentation — a procession of small courses, a sampling of everything — particularly appealing.

Richard of Chiberta said that the warm reception for the Coach House fare was his signal to scout for another American chef. He may just decide that cast-iron corn stick pans look fine next to those shiny copper casseroles.

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## Martha Graham

Continued from page 7

like a terrible revelation of meaning. Because when you light on a word it strikes to your heart.

I have probably used words in some of my works because dance wouldn't do what I wanted it to. I probably employ words in trying to suggest that.

But I have used words in my new work, "Song of Songs" because I think they are beautiful in themselves. It could be done without them, yes, but to me, it wouldn't be quite the same.

To me, the body says what words cannot. I believe that dance was the first art. A philosopher has said that dance and architecture were the two first arts. I believe that dance was first because it's gesture, it's communication. That doesn't mean that it's telling a story, but it means it's communicating a feeling, a sensation to people.

Dance is the hidden language of the soul, of the body. And it's partly the language that we don't want to show. And then, "We all have these places where sky humiliations gambol on sunny afternoons." We all have these sky humiliations, and sometimes we do something in dance — a movement that's awkward, rough, not complete in itself. And with me, it's a deliberate use.

I don't believe in imitating the street on the stage. Why should you go on off the street and see the street on the stage? I believe you're going in to see gods and goddesses — although they may be bitches and vixens and terrors — but at least you see a human being. That does not decay what electricity and electronics do today. Actually, the body's very like a computer. It has a memory bank, an enormous memory bank.

When I speak of having gods and goddesses on stage, it's not because I think they are perfect. Have you read about Hera and Zeus and some of their carryings-on? They were not what I would call moral. One is looking for the glorified being one would like to be, good or bad, and sometimes the more flamboyant, the more attractive or repellent it is.

I use the words gods and goddesses principally, I think, to mean beautiful bodies and work, and of the mood of the dance, the movements of the dance.

I do not interpret the music. That's why I could never do a symphony or a sonata or something like that. I feel the music interprets itself, it speaks its own language.

have you to do that? You have to have speech, and it's a cultivated speech. And in that sense, I think, I use gods and goddesses.

I hate to think of being called an achiever because it seems so finite to me, that I've finished everything. I always say when they ask me if my work will live, "Don't ask me that. Ask the audience, you're my judges. And the critics are my judges, I leave it up to you."

I've relaxed my feelings about other companies performing my works. I have never in principle been against my ballets being danced by other companies. Rather, it is that we lack the time, space and money to insure that they are done well. To me, the only sin is mediocrity. Our teachers and rehearsal directors are asked everywhere, but our own needs must be paramount. I would allow if I could have the supervision, or someone from me would have it, I wouldn't take it myself.

But there are problems. When we toured the Middle East the last time, we were in Cairo. Three weeks after we left there, someone put up a shingle saying, "Martha Graham Dance taught here." So that's what you meet all over the world, you meet it anywhere. But how can you combat it? You can combat it verbally, but you don't want lawsuits over.

The music for "Clytemnestra" was made sort of to order by Halim El-Dabh while I was doing it, and for dances like "Night Journey" with William Schuman, and those with Gian Carlo Menotti and Norman Delo, I gave them a kind of script in which I would say, "This dance should be about five minutes long." That one is a duet. But I never gave counts for anybody. I don't give counts.

When I use a ready-made score, I play it and I get to know it very well. Then I usually do the dance completely without the music. But I am always conscious of the music as I work, and of the mood of the dance, the movements of the dance.

I do not interpret the music. That's why I could never do a symphony or a sonata or something like that. I feel the music interprets itself, it speaks its own language.

I don't try to tell the dancer exactly what a dance means before they do it. I can correct it, and tell them what they have done after they have done it, and what it means to me. But I don't say, "Be fearful here." "Be angry here," because I think that's intrusion.

I said to some of the men the other day, "Listen, we're just back from Florence and you're beautiful young men. But please don't bring Michaelangelo's David into this studio with you. I don't want it." They understood what I meant, you know. We talk very frankly, very frankly. I want them to go on, you see, I want every door opened. I want them not fearful of experience. But of course may be that's the worst thing I could wish for them.

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## Mexican Art Today

Continued from page 7

tures, built to scale and set against his photographs of urban sites, are photographed to create the illusion of a full-size work at the site.

Prosperity broke up the groups of the 1970s, such as Proceso Pentagono, which believed in collective work, especially posters and other public projects for political causes. The collectivists were lured into lucrative individualism by a growing market.

Some of these artists have stopped working, but others have remained active artistically and politically. Carlos Aguirre, 37, and his wife, Rowena Morales, 36, are exhibiting this spring in Mexico's Museum of Modern Art.

Morales, who rejects the label feminist but whose constant theme is women, paints tapestries with recurrent motifs: flowers, birds, butterflies and hearts suggesting the shapes of the female body. Aguirre's collages of meticulous drawings, photographs, clips and documents explore the parallels between the 1914 U.S. intervention in Mexico and current U.S. policy in Central America.

The younger artists have been greatly influenced by the 1950s generation, as in the carefully textured oils of Francisco Toledo, the surrealist illusions of Pedro Friedeberg and the finely brushed expressionism of Gilberto Aceves Navarro.

Some critics say it is unfair to talk of neo-expressionism in Mexico, since expressionism has always been a strong element from Orozco to Azevedo Navarro to such young painters as the four Castro Ladero brothers, all of whom express themselves in powerful brushed oil on canvas.

Alberto Castro Ladero leans toward figurative painting. José uses elements of pop art and photorealism. Miguel paints passionately colored abstracts. Francisco works in grays with bumps of charcoal on large grim canvases that try to express what has happened to life in one of the world's most polluted cities.

The Mexican art scene is highly centralized, and most Mexican artists live in this crowded city of undrinkable water, brownish gray air, unfinished construction like open wounds and 16 million people.

Some, like Escobedo, try to evoke it, as in her drawing of a cityscape of crucifixes or a collage of photos of the darkening city, called "How to Make a City Disappear in Three Acts." Others prefer to flee the city.

Irma Palacios' rough-textured abstracts in rich coppers and chocolate earth tones remind her of the countryside beyond the city's vast valley. Hendrix is trying to form a school of landscape artists.

Muralism, fostered by state commissions, is undergoing a revival. In 1948, when most other artists were rejecting muralism, Arnold Belkins, a 16-year-old Canadian, arrived here to study mural techniques under Siqueiros. While he rejected the formalism and dogmatism that Mexican art was acquiring,

Belkins has grown to be a master muralist, doing heroic walls with his powerful geometric figures set against photorealistic backgrounds.

He has just finished a commission for the university at Iztapalapa, and is beginning a mural depicting man's triumph over fascism and striving for peace on the interior wall of a school founded by Spanish Republican refugees.

"I don't see why one should not paint Utopia," he says.

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"Condominio las Hijas de Berlioz," by Pedro Friedeberg.

by Pedro Friedeberg.



## FOR FUN AND PROFIT

## Inflight Entertainment For the Upwardly Mobile

by Roger Collis

IN the beginning you had the inflight movie, elevator music on the sound channels and those earphones with little plugs that used to bore their way into your brain. But as airlines convert their outdated film equipment to video and install hi-fi systems with electronic headsets, inflight entertainment is coming of age both as a powerful new advertising medium and an important contender in the passenger service stakes.

Airline passengers, who have little else to do except twist their drinks, are the ad man's dream of the ultimate captive audience. (Being upwardly mobile in a literal as well as a demographic sense means that they can't go to the refrigerator for a beer when the commercials come on.) And video technology has opened a world of new possibilities for sponsored programs, from destination films to the latest news. Prototypes already exist for individual video screens in the back of seats. And even live inflight broadcasting is technically possible.

In 10 years time, there may be more people watching films in the air than on the ground, according to Duncan Hilary, a director of the Canine Network, a London-based firm that supplies sponsored screen entertainment for 100 international airlines. About 10 million people a month presently watch inflight films, Hilary says, and this may grow to 100 million before the end of the decade. His prediction is based on an International Air Transport Association estimate that the number of passengers carried by commercial airlines will double from 60 million to 120 million a month within this time, and the expectation that video programs will be shown on short- as well as long-haul flights.

Unless it takes a new Broadway show aboard, or at least screens a new release, an airline is hardly likely to sell more seats because of its inflight entertainment. But airlines are discovering that high-quality customized programs, along with cuisine, seat configuration, decor and other cabin amenities, can help to emphasize its individuality and reinforce the image it is trying to promote.

Whether or not an airline exploits this opportunity will depend on how much of its inflight advertising revenue it ploughs back into making programs. When Canine started in April 1983, the concept was to rent the screen from the airline and pay it a proportion of the revenue, Hilary says. "But what we do now is to produce a program with the airline and retain all revenue until the agreed cost of the production is covered. Thereafter we split the revenue 50/50."

This means that an airline can either get its entertainment free of charge or a fat check. But according to Hilary, most of the major airlines "go quite a long way down the entertainment road." For example, Canine spends about \$1 million a year with KLM on "total programming."

Inflight entertainment began in the 1960s, when airlines first made deals with film distributors to screen movies. This was gradually followed by music on audio channels and eventually speech programs. In the early days, advertising was limited to a few minutes of "back-to-back" commercials just before the main feature film.

In March 1980, a 10-minute sponsored magazine program made by the New York-based Transglobal Films was first tested on American Airlines, according to Joan Licursi, a vice president of Transglobal, which is now the largest company producing inflight screen entertainment. "World on Parade" was so well received by passengers that by mid-1981 it was being shown by 15 major U.S. domestic and international airlines, including Pan Am, TWA, SAS, Lufthansa and British Airways. One of the first of the programs, which change every month, was a special produced by Wilkinson Sword on the wedding of Britain's Prince Charles and Lady Diana Spencer in July 1981.

Airlines started converting to video about three years ago. According to Canine, 30 airlines, including Eastern Airlines, British Caledonian and UTA, are still using film, but plan to convert shortly. Licursi says that Pan Am and TWA still carry a high percentage of film as they undergo their "retrofits" or refurbishment.

Transglobal, she says, is contracted to produce video films for British Airways starting in May 1985. Air France plans to start a three-year conversion of its long-haul fleet in July. Swissair is introducing video on its Boeing 747s and DC-10s, not only for inflight entertainment but for demonstration films of life-vest and oxygen mask use.

Video is not only cheaper but more flexible than film, which has to be loaded into

giant 16mm cassettes. These are limited to a maximum 128 minutes playing time (which is why you sometimes miss the juicy parts of a long movie) and cannot be changed by the cabin crew during the flight. Video is stored in random access cassettes which can be changed or run on at any time. This allows the screening of same-day news, "what's on" destination films, documentaries and "welcome aboard" features, as well as the movie. There's no limit to the amount of video that can be run, raising the question of how much is too much for the beleaguered traveler.

So far, airlines are being fairly sensible. For example, Cathay Pacific, one of Canine's clients, shows a one-hour documentary (a different version for inbound and outbound flights) with four minutes of advertising, on sectors of three to six hours. On sectors of six to nine hours, there's a movie with another four minutes of ads. And on longer sectors, both of these films are shown. Whatever they think of the programs, passengers don't seem to be turned off by the advertising. According to Hilary, commercials for up-market products have an average recall of 83 percent compared with 23 per-

## Airline travelers are the ultimate captive audience.

cent for television. Although inflight ads are five times more expensive than television in terms of cost per thousand (a one-minute ad on Cathay costs \$7,000 a month for a potential audience of 100,000) advertisers are able to target a group that only represents 10 percent of the TV audience. "The efficiency of this medium is phenomenal," Hilary says. A survey carried out last October among 35 international airlines by the World Airline Entertainment Association seems to show that audio entertainment is at least as popular as video. On flights where only audio was available 82 percent of passengers took headphones compared with 62 percent with video alone. With combined audio and visual channels, 68 percent took headphones.

Until about three years ago, most airlines took their audio entertainment off the shelf from the hardware suppliers. But today they are turning to specialized producers of customized sponsored programs, speech as well as music. Inflight Radio, a London-based production company, claims to have been first in the field, two years ahead of the United States, with a speech program for Laker Airways in 1979, followed the same year by British Caledonian. It provides programs for about 10 airlines, including KLM, Cathay Pacific and Virgin Atlantic.

"We offer a complete package, totally underwriting the cost of production in return for the right to sell advertising," says Douglas Moffitt, a professional broadcaster and founder-director of Inflight Radio. "We have a higher proportion of sponsored channels on British Caledonian than any other airline to my knowledge. What this means to the consumer is that revenue is ploughed back into making higher quality programs."

British Caledonian offers 11 programs on its audio channels, which are changed every two months. They include classical, country and rock music as well as comedy and a one-hour report for business travelers. Moffitt foresees live broadcasting in the next five years. "Since the majority of long-haul flights land in London between 6 A.M. and 9.30 A.M., you could beam up a signal to the plane and produce a half-hour rolling news program of weather, news, sport, what's on, traffic conditions and so on," he says.

But the most exciting innovations in inflight entertainment are being pioneered by upstart airlines like Virgin Atlantic, which makes imaginative use of screen and sound as part of its groovy image. It shows the latest rock videos and even live acts on about a third to a half of its flights. According to a Virgin executive, Hugh Band, musicians and other entertainers are welcome to audition. If they pass, they are expected to work their passage in exchange for free seats.

London Express Aviation, a new airline that expects to fly from London to Singapore and Hong Kong from October 1985, plans not only live entertainment but is converting the top deck of its 747 into a casino, which will provide blackjack and baccarat. Its chairman, Japp van der Zwaag, a former director of Amsterdam's Schiphol airport, says: "We plan to put the fun back into flying and provide a total inflight experience."

## A 14th-Century Manor House

by Erica Brown

LONDON — In 1340, Sir Thomas Camme cleared an area of virgin forest in the Weald of Kent and built himself a house complete with great hall and chapel, and because the site lay deep in a valley, he surrounded it with a moat for defense.

In 1480, Sir Richard Hunt made the house U-shaped by adding two wings, and in 1520, Sir Richard Clement completed the quadrangle by building a new chapel between the original house and the west wing.

The house, Ightham Mote, was handed over to the National Trust recently by its American owner, Charles Henry Robinson, now in his 90s, in the first such gift by an American.

For lovers of architecture, Ightham Mote is a treat. (Ightham is the name of a nearby village, and Mote refers not to the moat but to the mounds, or local mounds, that met at the house during the Middle Ages.) There have been other alterations since 1520, of course, but these have added to, rather than detracted from, the original house, one of the few genuine examples of a 14th-century manor house left in Britain.

Unlike many English houses, this one has not belonged to one family for generations; it has been bought and sold many times, and each owner has left his mark. But the result is cohesive rather than confused, perhaps because all building was done in the local honey-colored stone, half-timbered in oak. Today, as described by Sir Nikolaus Pevsner, the architectural historian, it is a "low, square, unassertive house" of great charm.

For information, tel: 732/62235.

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## TRAVEL

## In Venice, a Battle for Cultural Capital

by E.J. Dionne Jr.

VENICE — The weather varies these days from delightfully clear and crisp to a bone-chilling damp cold. On weekdays the locals can be seen across St. Mark's Square without resorting to the feign-left, move-right maneuvers through summer crowds who clog up the piazza like so many tacks and defensive ends.

Even St. Mark's Church got dressed up for winter. Smack in the middle, covering the main doorway, workmen have constructed a plain wooden enclosure so they can get on with their task of restoration, safe from the winds that whip off the Grand Canal.

The restoration at the church is but one of a series of signs that beneath Venice's present peace and quiet there is a kind of cultural revival going on. What is happening is at times dramatic. But for the most part, people here see it as a slow comeback from a somnolent period in the late 1960s and early 1970s when the city of canals threatened to become merely a Disneyland for tourists.

But the city's current cultural drive is not without controversy, and the arguments going on here echo a broader cultural debate around the country. The disagreements relate to the role of local government in Italy's cultural life, to the cultural influence of the political left — particularly the Communist Party — and to Italy's lack of a cultural center.

THIS extraordinary decentralization of artistic life and just about everything else in Italy is a key to understanding why Venice can bid to become an important center of the arts.

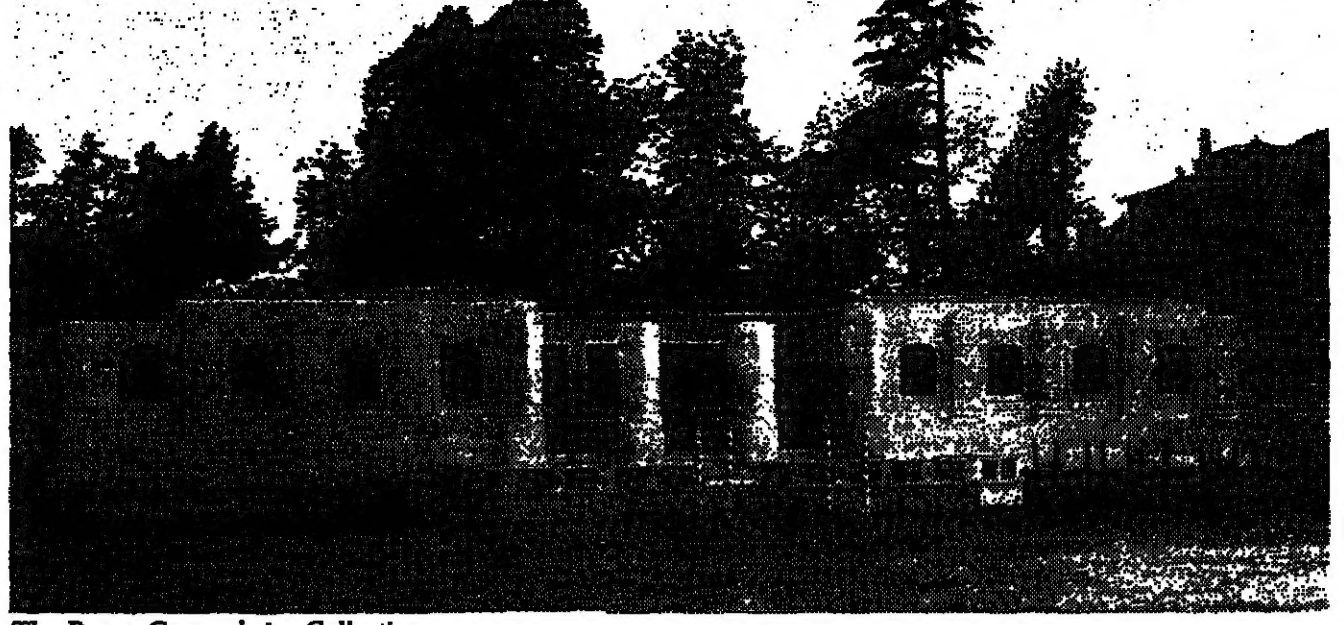
"We didn't have a Napoleon," said Gian-domenico Romanelli, the director of the Venice city museums, referring to France's great centralizer. "France is Paris and Paris is France. You can't say that Rome is Italy, Milan is Italy, Venice is Italy. It's very hard to centralize things here."

Another difference between the two places is that the political left, whose influence on cultural life has sagged in France, is still alive here. And it is kept alive partly because of decentralization.

The Italian Communist Party has never been able to take power nationwide, but it is strong in the cities across central and northern Italy. In both Venice and Rome the officials in charge of culture are Communists.

And thus it is no accident, as Marxists say, that when an exhibition of Impressionist paintings — mainly French — from the Soviet Union's museums found its way to Italy, it was sponsored by the cities of Venice and Rome. (It is now being shown in Venice's Museo Correr and will open in Rome at the end of April.)

Romanelli, who is not himself a Communist Party member, agreed that Communist local governments here managed to do better than others in winning Eastern European



The Peggy Guggenheim Collection.

exhibitions. "We have good ties with the Soviet museums, with Poland, East Germany and other Eastern countries," he said.

The Communist Party's importance in cultural life here is based on more than control over a lot of city halls. Luciano Pellicani, the editor of the Socialist Party's monthly, *Il Mondo Operaio*, argues that the Communists owe much of their cultural tradition to the party's founder and intellectual hero, Antonio Gramsci.

What set Gramsci apart from other Marxist thinkers was the importance he accorded to winning cultural and moral predominance for the left. In Western countries, Gramsci argued, intellectual and cultural hegemony was more important and enduring than state power. As a result, said Pellicani, who is deeply critical of the Communists on many issues, "The Italian Communist Party has worked to spread culture to the masses."

The Communists' role in cultural life has been a point of attack for Christian Democrats hoping to oust Communist-led local governments in elections scheduled for this May. Il Sabato, the weekly of *Comunione e Liberazione* — a Catholic movement increasingly strong among Italian youth — ran a long article a few months ago praising the current policies.

The article, on the Emilia-Romagna region, charged that the Communists — and unlike other parties here — distributed cultural funds to its friends and "friends of friends."

The projects the article cited ranged from an architectural contract for a new theater, to money given to 12 women who ran a seminar called "Women on Women: Biogra-

phy and Writings in German From the 18th Century Until Today."

Another line of attack has been that the Communists emphasize large, publicity-grabbing exhibitions in place of more care for existing institutions and ancient buildings. Romanelli referred to this as "an old polemic," and said that while Communist local governments did like to mount major exhibitions, they were not indifferent to the nation's cultural legacy or the management of museums. "We have open museums here," he said, "and in Italy that's not nothing."

A major source of Communist pride here is that, thanks in part to Gramsci's influence, the Italian party is not as burdened as other Communist parties, notably France's, with the legacy of cultural Stalinism. This, Pellicani argued, has helped prevent the flood of defections from the left that has characterized recent French cultural and intellectual life.

THERE is, however, one important trend in Italian cultural life, very much in evidence in Venice, that marks the decline of the old ideological boundaries.

While the Soviet Union's Impressionist exhibition was showing on one side of the Grand Canal, the Peggy Guggenheim Collection was putting on two shows on the other side. A local newspaper, *Il Mattino*, could not resist noting the peaceful coexistence of the two superpowers across the waters.

Peggy Guggenheim's house is now a museum, affiliated with the Guggenheim Muse-

um in New York, and Gioseetta Capriati, in charge of the collection's office of development and public affairs, argues that the museum owes its success to the growing acceptance here of corporate sponsorship of the arts.

In the past, she noted, corporate sponsorship was resisted, especially by the left. It feared, Romanelli said, "the conditioning of cultural life by sponsors," roughly what anti-Communists worry about in the case of Communist local governments.

Partly because of the efforts of organizers of smaller projects such as the Guggenheim Collection, and partly because of the pioneering role in culture played by Olivetti, those fears are abating, even on the left.

Indeed, Venice is beginning to profit from cultural competition between Italy's industrial giants, Olivetti and Fiat. Fiat is setting up an art center of its own at the Palazzo Grassi, and has hired Pontus Hulten, formerly the director of the Pompidou Center in Paris and the Los Angeles Museum of Contemporary Art, to develop its programs.

Hulten said Fiat had done a good deal in promoting the cultural life of its home base in Turin, but had been overshadowed by Olivetti elsewhere and now wants to make a mark of its own.

That communists and capitalists and those not so easily pigeonholed are all fighting over culture here has much to do with the mysteries of the word *cultura*.

"La cultura," said Philip Rylands, the administrator of the Peggy Guggenheim Collection, pronouncing the word with appropriate dignity. "In Italy, it has a sort of charisma."

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## In the Shadow of the Magic Mountain

by Paul Lewis

KLOSTERS, Switzerland — The Alpine village of Klosters lies in the shadow of the "Magic Mountain" of Thomas Mann, and with nearby Davos shares access to the great winter snowfields of the Alps and the Weissfluhjoch. Though many consider the snowfields the single finest skiing area in the Alps, these fields become equally unrivaled hiking country in the summer.

At this time of year, the best of the skiing season is drawing to a close. Sometimes the snow will linger on the high slopes and glaciers well into April, perhaps even until May or June. But many of the hotels in Klosters close down for the month of May as the season of slush and roaring mountain torrents closes in.

These days, summer hiking in the mountains is as much a part of Alpine tourism as skiing is in the winter months. As the snow melts its annual retreat, Klosters and the Magic Mountain gradually change their appearance. Yet in some ways their appeal is no different.

The cable cars rumble on, of course, though now they are hauling up a clientele clad in stout boots and climbing gear. The tall painted poles that in winter protrude above the snow to guide skiers often serve as markers for summer hiking trails as well. The mountain-top restaurants still do a brisk business, and some of their white-clothed, mountain-scented friendlier and more inviting.

YET the attraction of the Alps in summer is essentially that of hiking around on the mountain tracks the skiers race over in winter, enjoying the bright sun and the high thin air.

In Klosters itself, the railway station opens onto a small but lively shopping street that winds down across a stony river before it vanishes into the countryside.

Grouped around the station are a few hotels, a post office, a church with a tall steeple of mountain stone, a tiny folk art museum, a few discotheques and one or two restaurants. There is just one movie theater, but there are lots of chalets dotting the lower slopes of the surrounding mountains.

It is an informal private place, a mountain village of 3,500 in the eastern canton of Switzerland called Graubünden, or Grisons, a region in which the majority are German-speaking Protestants, though Klosters has a Protestant and a Roman Catholic church and residents may also speak Italian, Romansh, French or English.

Though much smaller, Klosters imitates Davos by dividing itself into Klosters Platz, the area around the railway station and the cable car to Gotschnagrat and Parsenn, and Klosters Dorf, the northerly end of the village where, for a fare of 11 Swiss francs (\$3.85), another cable car swings up to Sasserap, in the Madrisa mountains on the opposite side of the valley.

At Sasserap, at an altitude of more than 6,000 feet (1,800 meters), lies what the tourist guides call the Klosters sun terrace, a vast south-facing terrace of sloping snow with a restaurant, six ski lifts and more than 30 miles (50 kilometers) of ski trails and hiking paths.

The sun terrace of Sasserap is the place to bask in the hot sun and gaze out across the shimmering vista of snowy peaks etched



The New York Times

against the peerless blue of the Alpine sky. It is also a good place to drink *Apfelsaft*, the slightly tangy nonalcoholic apple juice available everywhere for about 3 francs a bottle.

Closer to Klosters Dorf are several small T-bar lifts that haul skiers up the easier slopes. And the two-mile toboggan run from Gotschnagrad down to Klosters offers a safer, slower and thoroughly welcome alternative to the perilous Cresta Run at St. Moritz.

IN winter, as in summer, visitors have a choice of ways to go into the mountains encircling Klosters. A wide variety of ski lift and cable car passes are on sale and it is best to take your time and work out exactly what you need. But a good bargain is the five-day pass entitling you to use all the cable cars and ski lifts in the Klosters-Davos region; the five-day pass costs 155 Swiss francs, or 117 francs for those under 16.

And don't imagine that the mountains are reserved for ski enthusiasts alone in colder weather. Hikers, snugly protected in insulated clothing and warm, waterproof boots, can enjoy them just as much, riding the cable cars from peak to peak and tramping down the side of the ski runs or along special paths.

At the Luftseilbahn (aerial cableway) near the Klosters railway station, red and silver cable cars whisk skiers up over the fir trees to the snow-laden summit of the Gotschnagrat, a peak crowned, like so many in the Swiss Alps, with a restaurant that commands panoramic views over Klosters, Davos and the mountains beyond.

From the Gotschnagrat skiers can take the run down the Parsenn slopes toward Unter Laret (with a chairlift back) or ski straight ahead toward Ober Laret and return on a T-bar.

But an altogether better idea is to ski, or tramp, through the snow along the track that leads to Parsenn, halfway down the valley side, and get on the linked cable cars that run from Parsenn along the top of the Magic Mountain, providing access to the slopes and peaks between Klosters and Davos.

The first car runs from Parsenn to the Weissfluhjoch, where the little funicular railway up the Parsenn slopes from Davos Dorf disgorges its cargo of clanking skiers.

At Weissfluhjoch a mountain-top concrete bunker houses two restaurants, a rapid self-service eatery downstairs with a more expensive and slower restaurant on top. On a cold day, try a bowl of hot *Gulaschsuppe*, a thick soup of meat, vegetables and beans that costs about 20 francs.

From Weissfluhjoch another cable car

makes the short trip across to the higher Weissfluh peak and the start of Europe's longest ski run, the 13-mile descent to Källs, a few miles north-west of Klosters.

The alternative is to hike, or ski, down to the start of the Strela cable car, about a mile and a half away and go swinging past the rocky, snow-capped summit of the Schiabor to the Strelapass for a break at the restaurant there, which has a sun deck in the snow. Then ride in one of the gondolas that glide down the mountain to link up at the Schatzalp Hotel with the funicular railway into Davos Platz and an ordinary train back to Klosters.

KLOSTERS boasts several highly rated traditional Swiss hotels. Among them are the Verena (tel: 4-11-61) and the Silvretta (tel: 4-13-53), each a short walk from the railway station.

The Verena, a fine old gray stucco palace with high ceilings, a grand entrance hall and paneled dining room, has been well modernized and boasts an indoor heated pool and outdoor tennis courts for the summer. It is open from June through September and again from December through March. Rates are offered for single or double rooms, with or without private bath; dining is the traditional half-pension (half-pension, breakfast and one other meal is included in the room rate). For example, this summer, a double room with private bath, breakfast and one other meal will cost 190 to 240 francs.

The Silvretta is an elegant six-story stone building that resembles the coaching inn it used to be. Today it has a snug, warm atmosphere and a comfortable dining room in a circa-1835 chalet that is connected by a pas-

sageway to the main hotel. The Silvretta is open only from December through April; during the Easter holidays a double with bath, breakfast and one other meal costs 240 to 300 francs.

Eating in Swiss hotels of this quality is never cheap; you should expect to pay about 80 francs a person for a meal with wine. *Volpension*, full pension or all meals, at the Verena, costs an additional 20 francs a person a day; at the Silvretta, an additional 30 francs each.

But Klosters also has smaller, cheaper hotels such as the Chesa Andrea (tel: 4-39-70), open from June through October and from December through April, where a double with private bath costs 135 francs during the Easter holidays and 100 francs this summer.

Among other choices is the Aaba Health, a top-rated luxury hotel that features vegetarian cuisine. There are also half a dozen *garni* hotels, bed-and-breakfast places that do not offer other meals, and four *Berggasthäuser*, mountain guest-houses especially appealing to hikers and skiers.

In winter a good way to explore Klosters for the first time is by horse-drawn sleigh. An hour-long tour of the village and surroundings costs about 85 francs and can be arranged by your hotel. In warmer weather one might simply want to walk around the village, past the painted wooden chalets and small shops.

For information on walking tours in the village, as well as hikes in the nearby countryside, contact the local tourist offices in Klosters Platz (tel: 4-18-77) or Dorf (tel: 4-19-78).

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## "MAKE MINE A LARGE ONE."

BRINGS BACK MEMORIES OF HAPPIER TIMES.

WHO WOULD have thought a new play on botany would prove a source of constant hilarity throughout the evening? But despite the lethargy the topic instantly induced in one at school, such a subject is keeping audiences rolling throughout Europe.

— ON TOUR —

PART OF ITS immense charm is that "Make mine a large one" has such a wide appeal. (Though one must confess that those with a more cultured taste will probably find it wittier than those who labour under the misconception that Shakespeare's *Taming of the Shrew* is a course in animal husbandry.) The plot has an international flavour. The main personalities are drawn from countries as diverse as Morocco, Saxony and Indo-China and feature such characters as Coriander, Angelica, Orris and Juniper. Although at first sight such a mixture might appear a little uncomfortable, it is the skill with which they have been seamlessly blended that guarantees the end result.

I raise my glass to the creators of the production, Bombay Gin. It is indeed their unique distillation that keeps one amused.

And I for one shall oft return to my favourite bar to watch it run and run—into my glass.





NYSE Most Actives					
Vol.	High	Low	Last	Chg.	
Philips	4239	157	157	157	0
Amoco	1447	70	70	70	0
AT&T	1133	29	29	29	0
IBM	1115	70	70	70	0
General	1075	29	29	29	0
Exxon	1075	29	29	29	0
Merck	1075	29	29	29	0
Boeing	1075	29	29	29	0
Johnson	1075	29	29	29	0
McDonald	1075	29	29	29	0
Wendy's	1075	29	29	29	0
Domino's	1075	29	29	29	0
Arby's	1075	29	29	29	0
Jack-in-the	1075	29	29	29	0
Hardee's	1075	29	29	29	0
Wendy's	1075	29	29	29	0
Domino's	1075	29	29	29	0
Arby's	1075	29	29	29	0
Jack-in-the	1075	29	29	29	0
Hardee's	1075	29	29	29	0

Dow Jones Averages					
Open	High	Low	Last	Chg.	
Indus	1250.29	1244.34	1249.05	+0.75	
Transp	150.68	150.45	150.50	+0.05	
Comp	516.22	513.35	516.70	+0.48	

NYSE Index					
High	Low	Close	Prev.	Chg.	
Composite	117.71	118.51	118.77	+0.26	
Industrials	117.71	118.51	118.77	+0.26	
Utilities	117.71	118.51	118.77	+0.26	
Financials	117.71	118.51	118.77	+0.26	

NYSE Closing					
Vol.	High	Low	Last	Chg.	
Vol. of 4 P.M.	111.57	111.57	111.57	0	
Prev. 4 P.M. vol.	111.57	111.57	111.57	0	
Prev. consolidated close	111.57	111.57	111.57	0	

AMEX Diaries					
Close	Prev.	Chg.			
Advanced	218	218	218	0	
Declined	218	218	218	0	
Unchanged	218	218	218	0	
New highs	218	218	218	0	
New lows	218	218	218	0	

NASDAQ Index					
Week	Year	Month	Day	Chg.	
Composite	277.44	277.13	277.44	+0.31	
Industrials	277.44	277.13	277.44	+0.31	
Utilities	277.44	277.13	277.44	+0.31	
Financials	277.44	277.13	277.44	+0.31	
Technology	277.44	277.13	277.44	+0.31	

AMEX Most Actives					
Vol.	High	Low	Last	Chg.	
Wendy's	1075	29	29	29	0
Domino's	1075	29	29	29	0
Arby's	1075	29	29	29	0
Jack-in-the	1075	29	29	29	0
Hardee's	1075	29	29	29	0
Wendy's	1075	29	29	29	0
Domino's	1075	29	29	29	0
Arby's	1075	29	29	29	0
Jack-in-the	1075	29	29	29	0
Hardee's	1075	29	29	29	0

Dow Jones Bond Averages					
Prev.	Today	Chg.			
Govt	107.11	107.11	107.11	0	
Corp	107.11	107.11	107.11	0	
Municipal	107.11	107.11	107.11	0	
Industrial	107.11	107.11	107.11	0	

NYSE Diaries					
Close	Prev.	Chg.			
Advanced	218	218	218	0	
Declined	218	218	218	0	
Unchanged	218	218	218	0	
New highs	218	218	218	0	
New lows	218	218	218	0	

Odd-Lot Trading In N.Y.					
April 4	Buy	Sell	Strik		
April 4	111.57	111.57	111.57	0	
April 4	111.57	111.57	111.57	0	
April 4	111.57	111.57	111.57	0	
April 4	111.57	111.57	111.57	0	

Standard & Poor's Index					
High	Low	Close	Prev.	Chg.	
Industrials	117.71	118.51	118.77	+0.26	
Utilities	117.71	118.51	118.77	+0.26	
Financials	117.71	118.51	118.77	+0.26	
Technology	117.71	118.51	118.77	+0.26	

AMEX Sales					
4 P.M. volume	Prev. 4 P.M. volume	Prev. consolidated volume			
111.57	111.57	111.57	0		
111.57	111.57	111.57	0		
111.57	111.57	111.57	0		

AMEX Stock Index					
High	Low	Close	Prev.	Chg.	
218.45	218.45	218.45	218.45	0	
218.45	218.45	218.45	218.45	0	
218.45	218.45	218.45	218.45	0	

12 Month	High	Low	Stock	Div.	Yld.	PE	100-High	Low	Quot.	Chg.
1250.29	1244.34	1249.05	AAR	48	24	14	117	117	117	0
150.68	150.45	150.50	AAI	10	10	10	117	117	117	0
516.22	513.35	516.70	AAJ	10	10	10	117	117	117	0
			AAK	10	10	10	117	117	117	0
			AAI	10	10	10	117	117	117	0
			AAJ	10	10	10	117	117	117	0
			AAK	10	10	10	117	117	117	0
			AAI	10	10	10	117	117	117	0
			AAJ	10	10	10	117	117	117	0
			AAK	10	10	10	117	117	117	0

## N.Y. Stocks Stage Late Recovery

Compiled by Our Staff From Dispatches

NEW YORK — The stock market was mixed Thursday, recovering late in the session after some early selling.

The Dow Jones average of 30 industrials edged up 99 to 1,249.05, cutting its loss for the week to 7.73 points.

Declines outpaced advances by about a 7-6 ratio on the New York Stock Exchange.

Big Board volume came to 86.91 million shares, against 95.48 million in the previous session.

The NYSE's composite index slipped .06 to 103.71.

Analysts said most traders weren't looking for much from the market with a long holiday weekend approaching. The markets will be closed for Good Friday.

Wall Streeters are generally pessimistic about forthcoming earnings reports for the first quarter.

Several major companies have already said their results will come in below earlier expectations.

Charles Comer, Oppenheimer & Co., said "clearly, the worries about the upcoming first-quarter earnings reports are the single driving force."

The uncertainty in the market has created a shift among investors formerly bullish on the economy. "Suddenly, this perception has taken hold now and we want to see these earnings and see how bad they are," he said.

Brokers said traders were also wary about making any big commitments before the Fed-

eral Reserve's weekly report on the money supply, due out after the close.

Advances estimates call for the figures to show a sizeable increase in the basic measure of the money supply.

"We could get in to an inflationary situation," Mr. Comer said.

"If you want to make the bear case, there's really some good ammunition. That's what got people on tenterhooks," he said.

On the trading floor, Cullinet Software was near the top of the actives, and off a bit.

AT&T was also active, and slightly lower.

U.S. new car sales rose in late March, and analysts predicted automakers might have trouble maintaining that strong pace through the second quarter. General Motors and Ford were off a bit. Chrysler was slightly higher.

Kerr-McGee, also active, was lower.

Gulf & Western was off on reports that Minneapolis investor Irwin Jacobs has accumulated as much as 2.8 percent of the company.

CBS was up sharply amid continued takeover speculation.

Technology issues were losing with IBM, Digital Equipment and Hewlett-Packard Co. all off fractionally.

Katy Industries was slightly lower.

Hilton Hotels was lower. Golden Nugget Inc. has offered \$488 million for 27.4 percent owned by an estate. Hilton termed the offer "inadequate."

Financial issues were gaining after some brokers upgraded their opinions. Citicorp, J.P. Morgan and Bankers Trust were fractionally higher. (AP, UPI)

12 Month	High	Low	Stock	Div.	Yld.	PE	100-High	Low	Quot.	Chg.
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0

12 Month	High	Low	Stock	Div.	Yld.	PE	100-High	Low	Quot.	Chg.
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0

12 Month	High	Low	Stock	Div.	Yld.	PE	100-High	Low	Quot.	Chg.
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0
117.71	118.51	118.77	AAJ	10	10	10	117	117	117	0
117.71	118.51	118.77	AAK	10	10	10	117	117	117	0
117.71	118.51	118.77	AAI	10	10	10	117	117	117	0

## 800% PROFITS AND THE "GALAXIES"

One of the paradoxes of our era is the acceleration of the "primitive" set against the sophistication of high technology, the barbaric actions of terrorists, contrasted to what will hopefully be the moral conquest of the Galaxies. Our researchers are inundated with letters from investors who wonder whether they can structure a Portfolio that can blossom amidst organized chaos.

Europeans tend to be negative; North Americans, with notable exception, careen the Impossible Dream. In having predicted, while the DOW was drooping under 800, that the "DJI WILL TOUCH 1,000 BEFORE HITTING 750", we based our optimism not only on statistical factors, but on the hopes of people immunized against irrational fears.

We live in one of the great ages of the world. An age that will witness the DOW catapulting over 2000 as the West reverts to the conviction that anyone can attain a better life through tenacity, enterprise and sensible thrift; that life's prospects are essentially good; that "ceaseless ambition" is bankable. Mankind will enjoy, despite aberrations, what Walt Whitman hailed in "Leaves of Grass" as a "better, fresher, busier sphere".

To reap the fruits of the market, an investor must resist the "Crowd", the manic depressive nature of the "Street". In evincing mass psychology, we have been branded as mavericks, having recommended (before splits), BOEING below \$17, FORD around \$18, G.M. under \$40 and SEARS, when it was comatose, at \$16.

Creativity will melt cloaked chauvinism, rebuke the idiosyncrasies of the "Crowd", and ultimately convince even terrorists, that we must "love one another or die".

Our current letter comes on how to enjoy the "beautifol foolishness of things", by accumulating shares coveted by "Power Elites". In addition, we recommend a low-priced equity with the dynamics to vault 800%, as did a recently recommended special situation!

For your complimentary copy please write to, or telephone:

**CAPITAL**



TECHNOLOGY

New '911' Service Allows Instant Tracing of Calls

By ERIC N. BERG  
New York Times Service

NEW YORK — In Minneapolis, the manager of a 24-hour supermarket was subdued during an apparent robbery not long ago. Although badly injured, the manager was able to dial "911" and summon an ambulance without ever giving his address.

In Orlando, Florida, an enraged woman began firing a shotgun in a house where two other families lived. A second woman in the house dialed "911" but hung up almost immediately to flee the attacker. Although the 911 operator heard only gunshots, he was able to dispatch police cars to the scene to arrest the gun-toting woman.

What enabled the ambulance and police to respond without having an address is an emergency communications system rapidly being put in place throughout the United States. Called "Enhanced 911," the system instantly traces a 911 call and displays the address of the caller on a video screen.

"It's very unique to dial 911 in Orlando and save a life in Ann Arbor."

Specialists in emergency communications say Enhanced 911 is proving valuable in numerous circumstances — in the case of very young children who dial 911 but do not know their address; of blind and mute people who might also be unable to tell an emergency dispatcher where they are; of out-of-town and foreign-speaking persons, and of people who, like those cited in Minnesota and Florida, hang up before giving an address.

"Even if the 911 caller doesn't say a word, it is now possible to know where you are calling from — business, residence, or coin phone," said Eugene A. Fredericks, who heads up the New York Telephone Co.'s efforts to sell Enhanced 911.

The technology for Enhanced 911 is not new. For years, telephone companies have been able instantaneously to identify a caller's telephone number without asking for it. And for some time, reverse phone books, also called cross-index directories, have made it possible to determine an address from a phone number.

BUT it has only been in the last year or so that completely integrated systems, in which numbers are quickly identified and converted to addresses, have become affordable for small and mid-sized cities. System prices have dropped as the prices of computers and computer memory have fallen.

Advances in telecommunications, moreover, have made it possible for many cities to team up and put all their residents' names and addresses on one giant data base, thus saving more money. Largely as a result, Mr. Fredericks says, about 70 Enhanced 911 systems have been put in place in the United States, 50 more are under construction and several cities, including New York, are considering installing one.

Although many Enhanced 911 systems are on the market, all of them work in essentially the same way. When a caller dials 911, the telephone company's number identification system, which is used in normal billing, transmits the caller's number to the emergency operator's console. Separately, a copy of the number is transmitted to a computer holding a data base. With the number as its guide, the computer looks up the address where the phone is and transmits that information back to the operator. The system computers are also programmed to determine which city's police, fire, or ambulance unit should respond.

This can be particularly helpful in counties with many small cities. In Orange County, Florida, which includes Orlando, there

Currency Rates

Late interbank rates on April 4, excluding fees.  
Official fixings for Amsterdam, Brussels, Frankfurt, Milan, Paris, New York rates at 4 P.M.

	Unit	Rate	Unit	Rate	Unit	Rate	Unit	Rate
American dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
British pound	100	163.50	Italian lira	100	2036.00	Japanese yen	100	163.50
Swiss franc	100	163.50	Spanish peseta	100	163.50	U.S. dollar	100	163.50
Belgian franc	100	163.50	Dutch guilder	100	163.50	Portuguese escudo	100	163.50
Portuguese escudo	100	163.50	Spanish peseta	100	163.50	U.S. dollar	100	163.50
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
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U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
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Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	6.55
U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
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French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
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U.S. dollar	100	163.50	French franc	100	6.55	German mark	100	3.36
French franc	100	6.55	German mark	100	3.36	Japanese yen	100	163.50
German mark	100	3.36	Japanese yen	100	163.50	U.S. dollar	100	163.50
Japanese yen	100	163.50	U.S. dollar	100	163.50	French franc	100	









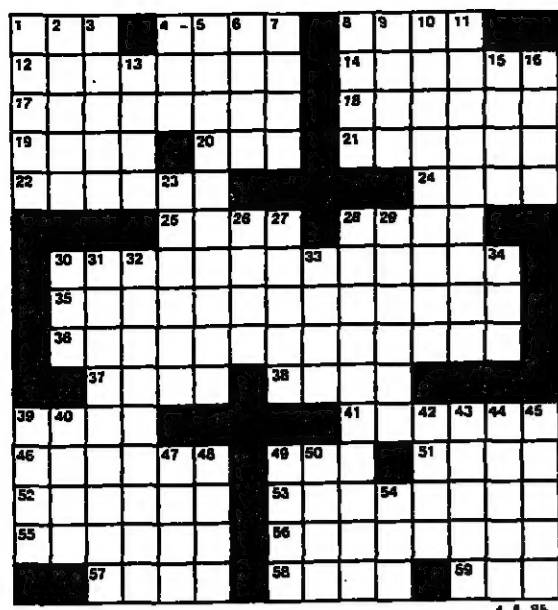












- ACROSS**
- Sign that delights angels
  - Hummingbirds
  - Provokes wrath
  - Face defiantly
  - Strip
  - Base-to-apex measure
  - Daybook's relative
  - Meager
  - Fortwith
  - Fort Bliss locale
  - Mien
  - Blue or yellow flag
  - One of the races
  - Earlier: Abbr.
  - Of half the globe
  - Hyperbolist's report
  - Overwhelmed, in a way
  - Polar explorer
  - Shirt for Scotty
  - Part of E.E.
  - Sovereign
- DOWN**
- Mollusk, also called
  - Functions
  - Available
  - Tate treats
  - Inner: Comb. form
  - Burgoo or swivet
  - Empty
  - Go unsteadily
  - Finals, e.g.
  - Cuban crop
  - Plant used in salads
  - Chinese pagoda
  - Place near Venice
  - Series
  - Certain artist
  - Requisite
  - Monster slain by Theseus
  - Space shuttle's org.
  - Operatic role
  - Map abbr.
  - Mollusk, also called
  - Functions
  - Available
  - Tate treats
  - Inner: Comb. form
  - Burgoo or swivet
  - Empty
  - Go unsteadily
  - Finals, e.g.
  - Cuban crop

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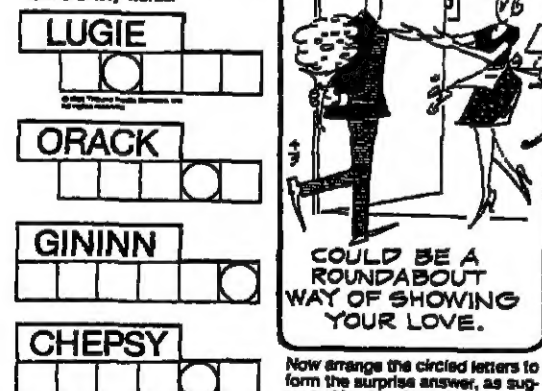
## DENNIS THE MENACE



"SPRING IS WHEN WINTER AND SUMMER FIGHT TO SEE WHO GETS TO BE NEXT."

## JUMBLE

Unscramble these four Jumbles. One letter to each square, to form four ordinary words.



Yesterday's Jumbles: SLANT VIGIL THWART STUPID  
Answer: What they said about the ghost—THAT'S THE SPIRIT!

## WEATHER

EUROPE	HIGH	LOW	ASIA	HIGH	LOW
Algeria	20	10	Algeria	20	10
Amsterdam	18	10	Amsterdam	18	10
Antwerp	18	10	Antwerp	18	10
Barcelona	18	10	Barcelona	18	10
Berlin	18	10	Berlin	18	10
Bombay	28	18	Bombay	28	18
Buenos Aires	20	10	Buenos Aires	20	10
Calcutta	28	18	Calcutta	28	18
Canton	28	18	Canton	28	18
Cebu	28	18	Cebu	28	18
Colon	28	18	Colon	28	18
Hankow	28	18	Hankow	28	18
Hong Kong	28	18	Hong Kong	28	18
Kobe	28	18	Kobe	28	18
London	18	10	London	18	10
Madras	28	18	Madras	28	18
Manila	28	18	Manila	28	18
Medan	28	18	Medan	28	18
Osaka	28	18	Osaka	28	18
Peking	28	18	Peking	28	18
Rangoon	28	18	Rangoon	28	18
San Francisco	20	10	San Francisco	20	10
Shanghai	28	18	Shanghai	28	18
Singapore	28	18	Singapore	28	18
Tientsin	28	18	Tientsin	28	18
Yokohama	28	18	Yokohama	28	18

## PEANUTS



## BLONDIE



## BEETLE BAILEY



## ANDY CAPP



## WIZARD of ID



## REX MORGAN



## GARFIELD



## World Stock Markets

Via Agence France-Presse April 4

Closing prices in local currencies unless otherwise indicated.

Amsterdam	Close	Prev.	Amsterdam	Close	Prev.
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50

London	Close	Prev.	London	Close	Prev.
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50

Toronto	Close	Prev.	Toronto	Close	Prev.
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50
ABN	172.50	172.50	ABN	172.50	172.50

## BOOKS

## THE WALL OF THE PLAGUE

By André Brink. 447 pp. \$17.95.

Summit Books, 1230 Avenue of the Americas, New York, N.Y. 10020.

Reviewed by Michiko Kakutani

WHEN we first meet Andrea, the heroine of André Brink's latest novel, she reminds us of Jill Clayburgh in "An Unmarried Woman"—perversely deciding not to go off with the perfect man, played by Alan Bates.

After the collapse of one long-term relationship and a series of desultory flings, Andrea has finally met Paul, who seems the ideal boyfriend—he is smart and sensitive and caring, and as a fellow South African expatriate, he can understand that country's terrible hold on her memory. He loves her and she loves him; and they're both passionate about their joint project—a film about the Black Plague. When Paul proposes marriage, however, Andrea says she needs a little "breathing space." She decides to use a short trip to Provence—she's supposed to be scouting locations for the film—to think over his offer.

It turns out that things are not nearly so simple for Andrea and Paul, as they seem to be in the West. Even though both are now living in France, they cannot escape the shadows cast by the harsh racial policies of their native land: Andrea is "colored" and Paul is white, and back home, their liaison would be considered illicit. Marriage would mean they could never go back to South Africa to live. It would mean permanent exile.

As Brink—and such other noted South African writers as Nadine Gordimer and Athol Fugard—have observed, apartheid is not simply an evil political institution. It is a social fact that permeates daily life, contaminating relationships between parents and children, women and men. An interracial love affair becomes an act of political subversion—as does a writer's attempt to document what he sees around him.

For those opposed to the established order, even the most personal decisions raise the question of commitment: To leave the country, say, or to write a purely "aesthetic" novel is to abandon the struggle for change. As Paul says to Andrea, "a country like South Africa has no place for people who simply want to carry on living, indulge in their little sins, have a good meal from time to time, enjoy a bit of music or a good painting or a good book. You're forced to walk right into the fire."

It is to escape this lack of privacy that both Andrea and Paul have moved to France. Like the heroine of Nadine Gordimer's "Burger's

Daughter," Andrea hopes that exile will give her a chance to invent a new self, free of the definitions of race, free of ancient familial guilts. She will start over, she thinks, put the past behind her and begin again. She can't, of course, and her five-day trip through the hills of Provence turns into a Proustian journey back through memory and time—a journey that Brink relentlessly milks for every metaphor (detours, getting lost, stopping to see tourist attractions, deviating from the planned itinerary) it will yield about Fate and Life and Art.

Midway through that trip, Andrea meets Mandla, a black activist friend of Paul's. Though Mandla is supposed to help research the plague film, he is in no mood to cooperate, and angrily confronts Andrea. He attacks her liberal sentiments, mocks her love for Paul, calls her a "try-for-white." His denunciations intrigue Andrea and accelerate her attempts to come to terms with her past.

In a previous novel called "A Chain of Voices," Brink showed how slavery in the 19th-century Cape Colony laid the groundwork for the apartheid policies of today, and this same theme—the hold of time past over the present—animates Andrea's fierce reminiscing. The sense of inevitability that informed the earlier book is missing, however.

Part of the problem comes from Brink's heavy-handed attempts to invest his novel with cosmic significance, by constantly drawing analogies between apartheid and the subject of Paul and Andrea's film—that is, the plague. His characters think about the Black Death in bed, in the car, at dinner. It's not that the analogies are inappropriate; it's that they are unnecessary, and melodramatic. The consequences of apartheid are themselves so tragic that we don't really need the author's constant comparisons to carabuncles and boils to appreciate the horror.

What further undermines the reader's trust in Andrea's story is her rudimentary psychology. As portrayed by Brink, Andrea often seems more like a man's idea of a woman than a real person. She refers to herself as a "witch," a "cat person," and a "walled fortress who must be conquered like an old-time fort." She spends an extraordinary amount of time thinking about menstruation and violation. And she makes announcements like "I'm a woman. I'm colored. I'm everything that can be exploited."

In the end, Andrea's choice between Paul and Mandla is also made in terms of sexual-racial cliché rather than in terms of believable emotion: she is ready to dump the white liberal she has known and loved for years—without so much as a single goodbye conversation—after the black militant makes love to her once.

Perhaps Brink is trying to show that Andrea is another victim of apartheid's power to destroy the personal; that as a South African, she cannot help but attach huge importance to the color of a man's skin. But even if Andrea's passion for Mandla is meant as a symbolic acceptance of her own blackness, it isn't very convincing, for she tends to describe him as a crude stereotype of the black stud. She refers to him as an arrogant young animal who moves with "the leisurely grace and defiance of a lazy young predator," and a lover with a "furious dark body." Such statements make Andrea seem almost as prejudiced as the people she fled from in South Africa—and a most unsympathetic heroine.

Michiko Kakutani is on the staff of The New York Times.

## BRIDGE

By Alan Truscott

ON the diagrammed deal

East defended a contract

of five spades. Notice

the imaginative double of five

diamonds, a successful attempt to

steer his partner away from a

potentially disastrous heart

lead.

The diamond lead did not

alarm South, who happily,

prematurely, scored three

diamond tricks and discarded a

heart from the dummy. He

then led a low trump and West

perforce took his king. West

then led the diamond ten, and

South ruffed with the spade

ten in dummy.

Of 100 defenders in the East

position, 99 would overruff

with the jack and the contract

would be unbeatable. East not

only discarded a club, the play

that guarantees defeat of the

contract, but also did so with

such smoothness that South

was convinced that the jack

was in the West hand.

The declarer was now con-

fident. He led the spade queen

from dummy and overtook

with the ace. He expected to

make an overtrick if the jack

fell from the West hand. If it

did not, he could surrender a

trump trick and claim his con-

tract.

When West discarded,

South's jaw dropped two in-

ches.

WEST

NORTH

EAST

SOUTH (D)

Both sides were vulnerable. The

West led the diamond ten.

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## SPORTS

## VANTAGE POINT/Bill Shirley

## Money May Not Be Everything, but It Seems to Be on the Sports Pages

Los Angeles Times Service

The sports section of a daily newspaper, once a refuge from reality to which readers could turn for amusement, often reads today like the rest of the paper.

A sports fan can no longer retreat to his little corner and escape the bad news. Often, in fact, he can't even get a good laugh.

The precise moment that sports, and the reporting of them, became less fun cannot be documented. But, somewhere along the line, sports turned into a business as cold and competitive as the oil or steel industries, and many of the people who played them lost their sense of humor.

Many sportswriters today lament this loss of humor and innocence in the games they cover. They tend to be the older ones. Many young writers seem to be as serious as today's athletes, attacking the flaws in sports with the journalistic zeal of political reporters.

The young writers' pursuit of athletic sins is not entirely a bad thing, of course. The scandals in games and the frailties in the character of athletes were overlooked and covered up for too long by sportswriters who cheered in the press-box, played cards with their heroes and wrote their biographies.

Still, games ought to be fun, and not treated as seriously as the national budget, abortion or arms control.

What changed the character of sports was not serious journalism, of course — that only made them less fun to read about. Money, probably, altered them the most, although a strong case could also be made for the obsession with winning. One leads to the other.

Athletes always had good hours, and they made more money than most of us while working half the time. It was hard for a fellow working on an assembly line, driving a truck or selling shoes to liken the playing of games to toil. Most people played them for the sheer joy of it. So did most athletes, probably, before the great money machine, television, came along.

When all that money started pouring into the owners' pockets and remained there, the players became restless. Finally, they formed unions to free themselves from bondage and collect their share. Reasoning that they could make more on the open market, they took to court the rules binding them to one team and won the fight. Sports and sports pages haven't been the same since.

In the Los Angeles Times' sports section recently, for example, a story on page 1 said building contractors had filed a \$7.7 million lawsuit against Hollywood Park and, for the second day in a row, there was an account of sports entrepreneur Jerry Buss' alleged financial problems.

On page 2, a headline read: "Lloyd, Navra-

Some golf and tennis players routinely skip tournaments offering purses as high as \$300,000 or more. A million-dollar golf tournament in Las Vegas, in fact, gets little press attention and is not even staffed by the Los Angeles Times. Other tournaments with purses of \$400,000 are reduced to small type in the back of the section.

But what really sets Sports apart from the other editorial departments of a newspaper is the attention it pays, and the space it devotes, to the salaries of the people it covers. Virtually no player signs a contract today without having his salary estimated in print — or in some cases, published as fact.

The ballpark figures have become easier for reporters to obtain for several reasons. Salaries are sometimes revealed by agents or the players' associations, and when an athlete takes his case to an arbitrator, his pay is publicized. Other numbers are leaked by players and even general managers when it serves their purposes.

Still, many salary estimates are wrong, simply because some contracts are so complex that it takes an accountant, lawyer or computer to interpret them.

It is not surprising, of course, that sportswriters focus so much attention on money. Most of us are curious about the income of others and fascinated by the pay of executives and celebrities.

When athletes moved into an income bracket

with entertainment celebrities and business executives, they paid a penalty for their affluence that most other rich people avoid. They became fair game for criticism. Many fans get angry when a quarterback making \$800,000 a year has a bad game, reasoning, perhaps, that a player making such an enormous salary should not have a bad game.

The pay of some athletes, in fact, seems to bear no relation to their skill.

In no sport is this more evident than baseball. Players who will not make baseball's Hall of Fame are making \$1 million or more. A player who hits mostly singles and throws like a Little League can make that much. And a third baseman with little range, average arm and speed and a batting average of less than .300 can command \$750,000. Pitchers who lose as often as they win and seldom complete a game are paid more than the presidents of some big corporations.

Such high salaries would seem to be incentives for players to improve, but that has not always been the case. The reason, one researcher found, is that owners give many of their wealthy employees guaranteed, long-term contracts.

"This says a player's incentive both to play at peak performance and to play hurt," said the researcher, economist Kenneth Lehn of Washington University in St. Louis.

In his 1980 study of 188 players with guaranteed, long-term contracts, Lehn found that injuries increased by 163 percent in the three years after their signings. "What's more, for pitchers, post-contract disability soared by more than 300 percent," he said, adding that the percentage of players on the disabled list rose from 13.8 percent in 1976 to 21.8 in 1980.

Detroit manager Sparky Anderson told Lehn: "A little security goes a long way with a ballplayer. With a long-term contract, he just isn't the same guy he used to be."

Sportswriters are curious about such things. But should sports sections focus as often as they do on stories about money and the other sordid subjects that have made their pages less entertaining to read lately? A reading of the nation's major newspapers suggests that editors believe they should.

Still, some critics claim that a sportswriter's essential craft is to report only what happens on the field or court, put it into perspective and leave non-sports subjects to other departments of the newspaper.

What these critics forget is that sports are often dull and need embellishing. To say that Fernando Valenzuela won 12 games for the Dodgers last season is not as interesting, say, as reporting that he made \$91,666.66 for each victory.

## The Hardest Problem: Beanballs

## And the Hardest Question Is, What Can Be Done?

"We're acutely aware of it. It's discussed all the time. The commissioner is anxious to do something about it. But what the right thing to do is, we don't know," Dick Butler, American League supervisor of umpires, speaking of the beanball situation in major league baseball.

By Mike Tully  
United Press International

NEW YORK — Almost a year after a pitched ball crashed into the eye of Dickie Thon in trying to reconstruct his baseball career.

He can field grounders, run sprints and take batting practice. Whether he can get an honest swing at a curve ball, however, no one yet knows.

"I was there when Dickie Thon got hit," recalled Blake Cullen, National League supervisor of umpires. "It was a complete accident. The ball just got away. What happens if the pitcher was throwing at somebody, with the same result? It's tragic enough."

Everyone agrees that Mike Torrey didn't throw at Thon that April day in the Astrodome in Houston. He let go a pitch and it sailed into Thon's face.

Thon, who hit 20 homers in 1983, now fights double vision. He may also have lost the crucial difference in hitting: the ability to distinguish between a fastball hurtling toward the temple and a curve ball that will bend over the plate.

Thon's case provides a sobering reminder of what happens when a baseball and tissue collide. It also explains, have been charging the mound for revenge.

"The (beanball) used to be part of the game," said Butler. "Nowadays, it seems it's an infringement on the players' rights."

Hall of Famers Mickey Cochran and Joe Medwick were

skilled. So were Tony Conigliaro, Cass Michaels, Ellis Valentine, Paul Blair and Don Zimmer to name a few others.

Neither Cochran nor Michaels ever batted again in the majors. Conigliaro, Medwick, Valentine, and Blair never were the same. Zimmer, beamed twice in the minors, struggled to the majors despite a plate in his head. Ray Chapman, hit by Carl Mays on Aug. 16, 1920, died the next day.

As long as a baseball is hard and is thrown nearly 90 miles per hour (144 kilometers) by a pitcher dueling the batter for the 17 inches (43 centimeters) of home plate, the potential for disaster exists.

Under the rules, umpires assume much of the responsibility for making sure that pitchers do not throw at batters. If an umpire believes a pitcher has thrown at a batter, he warns both benches. The next offense results in the ejection of both the pitcher and his manager.

The umpire, however, must make the distinction. For instance, pitching inside and throwing a beanball pitch are two different things.

"I think a pitcher has to establish himself," said Butler. "It's a case of mouse game between the pitcher and the batter. There's a difference between backing a player up and hitting him. You don't have to hit him."

The second distinction — much more critical — involves the target area when pitchers believe they must hit a batter. Sometimes, to protect his teammates, a pitcher feels compelled to drill an opponent. A fastball in the shoulder hurts. Anything higher carries the risk of tragedy.

"Now you're talking about killing someone," said Cullen.

Brushbacks and mound-charging are occurring so frequently that

the issue of "on-field violence" is on the agenda in the current negotiations between players and owners.

In the meantime, the National League has asked every umpire for a written opinion of the situation and how to improve it. So far, a popular suggestion for eliminating beanball-clearing brawls is a "third man in" rule that has helped hockey decrease violence.

Under such a rule, when a batter charges the mound, everyone on the field must freeze in position, with the first violator to be ejected.

The other possible solution is to encourage ejection instead of a warning in that first incidence of throwing at a batter. Umpires have latitude for ejection, but they seem to prefer a warning. The weakness is this: it appears to give the first pitcher a "free shot" that cannot be answered.

"I've seen guys get hit in the head when it was unintentional," Butler said. "He gets blinded or he freezes and it's not the pitcher's fault. I don't think anyone would want to ruin another man's career. At least I'd hate to think he would."

"If anybody can come up with an answer, I'd sure like to hear it."

DEJA VU — Bruno Bellone got a shot on goal Wednesday night in Sarajevo, but France was held to 0-0 draw in World Cup qualifying. The last time the European champion did not win was 13 games ago, in another scoreless tie in Yugoslavia in 1983.

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## Baseball's League Playoffs Expanded to 7 Games This Season

Compiled by Our Staff From Dispatches

PALM SPRINGS, Calif. — With time running out, negotiators for major league baseball's players and club owners agreed Wednesday to expand the league playoffs for one season.

But the two sides sidestepped, for the time being, a settlement on their main topic of disagreement: distribution of an additional \$9 million in television revenue from the two extra games in each league. They agreed to place the money into escrow next Sept. 16 if the overall issue of splitting broadcast revenue is not resolved by then.

A decision on the 1985 playoffs had to be made because of a deadline imposed by network television.

"This was worked out separately for 1985 because we had to make a commitment to NBC" television, said the chief management negotiator, Lee MacPhail. "However, once we have an agreement with the players' association to cover everything, the best-of-seven playoff will become permanent."

Under the agreement, one of the leagues, yet to be determined, will begin its championship series on Tuesday, Oct. 8, with games also on Oct. 9, 11, 12, 13, 15 and 16, if necessary. The other league would play Oct. 9, 10, 11, 12, 13, 15 and 16. The best-of-seven World Series will start on Saturday, Oct. 19, with games also on Oct. 20, 22, 23, 24, 26 and 27.

A best-of-five format has been used for the league championships since the American and National leagues established four divisions in 1969.

Yankees Lose Henderson

Rickey Henderson and John Montefusco, two of 17 Yankees to be bothered by illness or injury this spring, were the first players to be officially designated as disabled Wednesday night when the club placed them on the 15-day and 21-day disabled lists, respectively, in Fort Lauderdale, Florida.

The team also said that pitcher Ron Guidry will miss his scheduled opening day start Monday in Boston because of a stiff neck, though he was not termed disabled.

Said manager Yogi Berra, "If we don't get out of here soon, we'll never get out of here."

## Lakers Lose Jabbar, and Game

Los Angeles Times Service

SAN ANTONIO, Texas — Considering that Kareem Abdul-Jabbar was in Los Angeles with the flu and that Magic Johnson has a damaged right knee and that the team had played 24 hours earlier in Denver, the Los Angeles Lakers were hurting Wednesday night against the San Antonio Spurs.

Even without injured George Gervin, the Spurs entered this game with the advantage of having had two days off. It showed in their play as they won, 122-108.

Elsewhere, it was Boston 119,

Only a few days ago, the Celtics had a firm hold on the race to finish with the National Basketball Association's best record.

That would give them the home-court advantage in all of their playoff rounds. This advantage might have been the difference in their championship series victory last season over the Lakers.

And after two straight losses, the Celtics' lead over the Lakers was down to three games Tuesday night. But after the Spurs had won, the Celtics' lead was four games with only six left.

Abdul-Jabbar had called about 5:30 A.M. and said he was going home. It was the first game he had missed this season. Given more operating room inside because of Abdul-Jabbar's absence, forward James Worthy made 14 of 23 shots and had a season-high 32 points.

But other than Worthy, the Lakers weren't effective in their set offense and scored more than half their points off fast breaks.

Johnson, who estimates he is playing at 50 percent effectiveness after hurting his knee Sunday

night, had 11 points and 13 assists. But he was not able to create more scoring opportunities because he didn't have the mobility to drive to the basket.

Worthy's scoring was more than offset by San Antonio forward Mike Mitchell, who, working on Kurt Rambis, had 19 points in the first quarter and finished with 36.

## Russo Hired to Coach at Washington

Seattle Times Service

SEATTLE (AP) — Andy Russo, 36, who directed Louisiana Tech's basketball team to two straight NCAA tournament appearances, signed a four-year contract Wednesday to coach at the University of Washington. He replaces the famed Merv Harshman, 67, who retired at the end of his 14th season with the Pacific-10 Conference Huskies.

Tommy Joe Eagles, who had been on Russo's staff at Louisiana Tech since 1979, was hired as that school's new coach. The Huskies began their search for a new coach 14 months ago, when Harshman announced he was retiring.

## Robinson Says He Will Not Quit Navy

Associated Press

ANNAPOLIS, Maryland (AP) — David Robinson, the 6-foot-11 (2.10-meter) sophomore center who was instrumental in Navy's basketball team gaining a 26-6 record and a berth in the NCAA tournament while setting five team records, said Wednesday he will complete his college education at the military academy.

Robinson had been considering leaving to play in a higher caliber program, then making himself available to play in the National Basketball Association after graduation. Like other midshipmen, he now faces a five-year military commitment upon commissioning.

But, the mathematics major said in a written statement, "I guess I still have a hard time visualizing myself playing" at the NBA level "with all those great players. The academy has been good for me and I want the chance to receive a degree from here."

## Kings' Move Backed by NBA Group

Associated Press

NEW YORK (AP) — The Kansas City Kings' request to move to Sacramento, California, was approved Wednesday by a special committee of National Basketball Association owners, which added that the league should reserve the right to relocate the Kings if Sacramento doesn't build a suitable arena by the 1987-88 season.

The decision now must be ratified by a majority of the league's 23-member board of governors, which will meet in New York on April 16.

## Leafs Continue Falling

Associated Press

BLOOMINGTON, Minnesota — Dino Ciccarelli got a goal and three assists and Steve Payne a goal and two assists Wednesday night as the Minnesota North Stars beat the Toronto Maple Leafs, 9-7, in a tight-fisted contest.

That ensured Toronto the worst record in the National Hockey League, and "earned" it the right to pick first in the league's draft.

Elsewhere, it was Chicago 5, New Jersey 0; Calgary 5, Vancouver 3; and Detroit 3, Pittsburgh 2.

Payne's goal 6:54 into the second period not only gave the North Stars the lead for good, at 3-2, but it can hardly wait.

## NHL Focus

Associated Press

MINNEAPOLIS — Minnesota's Steve Payne scored in a 55-second span to put the Stars up, 6-2.

McGill, who started the fighting with a check on Keith Acton, "is trying desperately to hang on to a job," said Minnesota's coach, Glen Sonmor. "But our guy was hurt badly. He has a bruised hip and he can hardly walk."

## Soccer

Associated Press

ENGLISH FIRST DIVISION

Arsenal 1, Leicester 1

Nottingham 1, Sheffield Wednesday 1

Sunderland 0, Liverpool 3

Tottenham 1, Everton 1

West Bromwich 1, Ipswich 2

WEST GERMAN FIRST DIVISION

Bayern 1, Eintracht Braunschweig 0

Borussia Dortmund 3, Kolner 0

Fortuna Dusseldorf 1, Cologne 2

Eintracht Frankfurt 2, Bayern Munchen 2

Karlsruhe 3, Borussia Dortmund 4

Bayern 2, Borussia Dortmund 4

Bayern 2, Borussia Dortmund 4

Bayern 2, Borussia Dortmund 4

## Tennis

Associated Press

MONTA CARLO TOURNAMENT

First Round

Michael Westwood, New Germany, def. Jimmy Arnes, U.S., 7-6 (3), 6-4.

Hans-Joachim Pflaum, Sweden, def. Guillermo Vilas, Argentina, 5-7, 6-4, 6-2.



## Gilbert Trigano Is Drawing on His Business Success to Combat French Unemployment

[illegible]